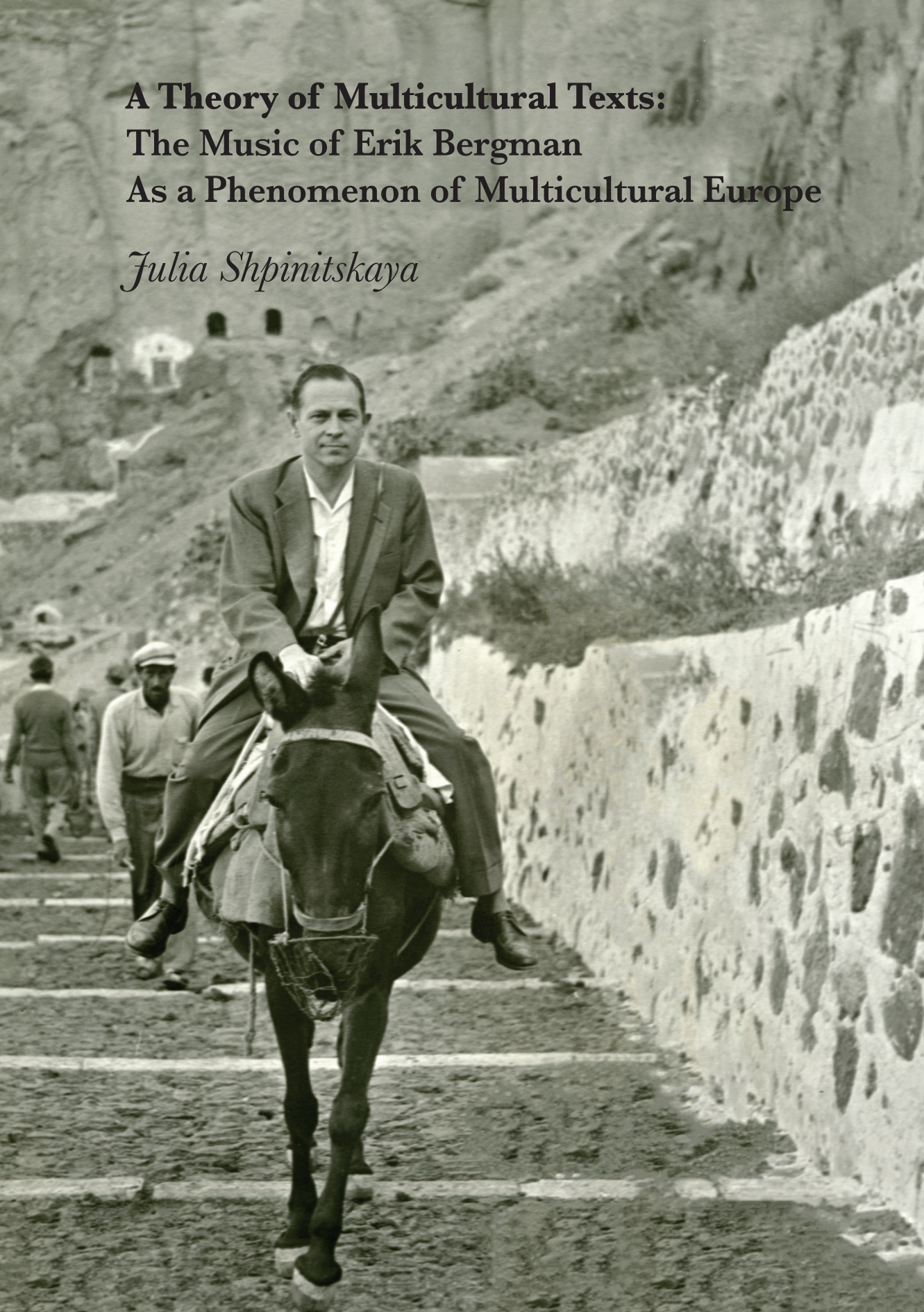


**A Theory of Multicultural Texts:
The Music of Erik Bergman
As a Phenomenon of Multicultural Europe**

Julia Shpinitorskaya



DEPARTMENT OF PHILOSOPHY, HISTORY, CULTURE AND ART STUDIES
FACULTY OF ARTS
UNIVERSITY OF HELSINKI

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Academic Dissertation

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To Erik and Christina

ABSTRACT

This dissertation is a study of musical cultural mixtures, essentially focusing on mixtures in contemporary European art music and compositions of the Finnish-Swedish composer Erik Bergman as a complex case of cultural mixtures and mixing processes. The study suggests a theoretical framework and analytical tools for interpreting and deconstructing mixtures defined as *multicultural texts*. In the second part of the project, the suggested tools are applied to analyse the music of Erik Bergman, whose work is considered to be a particular example of the multicultural texts, in which the initial cultural components have blended into fusion on the level of sound.

The project creates various perspectives to study the subject of musical mixtures described as virtual models of cultural communication, where different cultural identities, discourses, and aesthetics are presented simultaneously. Having as its goal the identifying and highlighting of different aspects of mixtures and strategies of their modelling, the multidisciplinary project, with a primary background in musicology and semiotics, combines diverse theories and concepts, involving different branches of semiotics (from Yuri Lotman's cultural semiotics to the intertextual studies and interpretative semiotics of Umberto Eco), as well as the concept of virtual reality, temporal theories, studies of cultural identity, the theory of topics, and studies of cultural forms of sound and their conceptualisation.

The research work results in the creation of a comprehensive theory that proposes background, terminology, and several tools and strategies for studying mixtures, while tracing cultural information and its transformation inside them. The theory takes into account processes of virtual cultural modelling, the role of the author and the reader, and addresses an extensive category of the multicultural texts taken as personal creations. This novel understanding of musical mixtures leads to an analysis of mixtures on the level of sound essence and sound strategies. The research also creates a new perspective on Erik Bergman's music, an author with extraordinary cultural experiences and many cultural identities speaking through his authorial voice. The analytical part of the project demonstrates how diverse strategies of modelling, cultural compositional techniques, and sound strategies work to compose (and decompose) a multicultural text.

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Julia Shpinitzskaya

INTRODUCTION

The Multicultural Texts in Focus: Objects and Backgrounds

This research project proposes an original theory of cultural mixtures in music, applied to the works of the Finnish-born Swedish composer Erik Bergman (24.11.1911 - 24.04.2006)¹. It is interdisciplinary research based on musicology, semiotic theories, and cultural studies. The project is also profoundly based on the study of world music strategies as sources and their reappearance in art-mixtures. It explores the phenomenon of hybridisation in the realm of musical objects, introducing the notion of multicultural from an angle relevant for musicology and art research, and offers new concepts of the multicultural space and multicultural objects, which for the purpose of this study are defined as the *multicultural texts*, and specifically refer to musical mixtures.

The theory of multicultural texts represents a comprehensive approach, in which multidisciplinary methods and tools are compiled to analyse mixtures from different perspectives. The theory links these methods in order to offer an integral system for the understanding of the multicultural texts, and to create relevant scientific description and terminology for the study of multicultural in art, primarily in music. Creating a theoretical background for the research, describing context, content, and functioning of the multicultural texts, the theory suggests analytical approaches to musical mixtures applied to the study of Erik Bergman's compositions.

The Tartu-Moscow cultural semiotic school and especially Yuri Lotman's works have been of principal interest for research at the departure point of the theory. They became a basis for defining major operating terms such as the *multiculture*, *multicultural space*, and *multicultural texts*, and moreover, for determining the scope of the multicultural within the art space, for forming a notion of what belongs to material and mental formations of the multicultural, and for considering processes that multicultural texts run upon functioning within a multicultural space. Acknowledging that there are no "pure" cultural musical works as such, the problem of cultural mixtures becomes a foundation stone of contemporary music and a challenging research topic. However, there is no theory and there are no working methods for approaching musical mixtures and analysing them. In this theory, I suggest a theoretical framework for discussing models of cultural mixtures, mechanisms and types of cultural interaction, and understanding of operative modes of an author and a reader, concerned with the creation and responses to the mixtures — thus it becomes relevant for the study of an extensive category of contemporary and historical music.

¹ Or, more precisely, Finnish-born Swedish composer.

The proposed notion of the multicultural and its derivative concepts of the multicultural space and multicultural texts are original concepts coined and developed in this work to cover the meaning of cultural interaction in and among art objects. The project contributes to art theories, suggesting an elaborated theory of multicultural texts, developed in the course of the study of cultural mixtures. Here, a multicultural text is understood as a work of art or, generally, a mental form expressed in an art object and appearing as a cultural mixture. The theoretical background and terminology can also be taken up further and employed in a wider field: in art research and study of art objects in general, when understanding art objects as multicultural texts.

The work is also a monograph focusing on the music of Erik Bergman, whose works are studied as a particular case of the multicultural texts. Although the composer is known as the father of Finnish modernism, his music has been inadequately studied, and research on his music features many blank spots. This project recreates an image of Bergman as an author of multicultural texts, whose works are creative spaces, where distant discourses and aesthetics interact on the level of fusion.

Bergman is a composer with extraordinary intercultural experience, and an agent of intercultural identity as it appears from his travel background, studies of different cultures, and learned music practices. His multiculturalism is clearly declared by the very fact of his multicultural competence and his lifestyle as an ongoing educational process. Bergman, placed in the variety of cultural spaces he experienced and examined, must be recognised as a mediator between European and non-European cultures, myth, different periods of European history starting from the Middle Ages, and modernity. It makes the composer an ideal case for this study: his music reflects a full range of questions related to musical mixtures, and moreover, the hybridisation concerns not only styles and compositional techniques — European and non-European identities are represented through a new quality: the sound properties per se.

Bergman's art path is uncommon in terms of the number and variety of cultural pre-texts involved and fused, constantly upgrading his general multicultural space from work to work. Bergman's multicultural texts introduce the multicultural space and its strategies, and represent specific modes and models of cultural interaction and relationships of cultural sources that served as cultural pre-texts.

Aims and Objectives: From Theory to Analysis

The idea for the theory of multicultural texts evolved during my study of the music of Erik Bergman. The initial intention was to introduce the work of

the composer as cultural mixtures, and the project was taking the shape of a monograph about Bergman. However, in the course of the research work, the initial major purpose of the project went through significant changes: it was reoriented from a study of Erik Bergman's music as a result of cultural hybridisation towards the foundation of a theory of multicultural texts (mixtures). Accordingly, the content and structure of the research have been drastically modified. In the course of the study, I discovered that there was no adequate terminology to describe my hearing of Bergman's music, especially with regard to defining and discussing the content of the cultural mixtures, and accordingly, to proceed with its analysis. Therefore, the basis of the research was redefined to develop a theory of multicultural texts — a theoretical framework to be applied to music of Erik Bergman as a case study. Eventually, it evolved into the necessity of a comprehensive research project, forming a theory of multicultural texts, which would contribute to musicology and semiotics with a study of mixtures.

Thus, the primary goal of this research is to propose an original theory for the study of cultural mixtures — the multicultural texts — in music, and research tools for their analysis. Subsequently, the theory has the following tasks and aims:

- Introducing the basic concept of the *multiculture*, *multicultural space* and *multicultural texts*, which could become a basis for the study of multicultural objects. Defining objects that can be recognised as multicultural ones and applying to them the idea of the text (involving different categories, such as modern and historic types of the multicultural texts, the results of natural processes of hybridisation and art combinations, collective and personal creations, etc.).
- Defining structures and strategies of a *multicultural space*, schemes of informative exchange and models of mixtures, and proposing relationships of a mixture with its sources (cultural pre-texts).
- Defining the author's and reader's relationships with the multicultural texts and discussing the problems for the author and reader of the multicultural texts in relation to the question of cultural identity and the concept of the *model reader*.
- Recognising the multicultural texts as a historical category of European art objects that can be recognised from the medieval period to the contemporary art period.
- Defining models of musical textures and introducing analytical tools that could be employed for an advanced analysis of the multicultural texts.

The second part of the research project therefore performs the initial task of discussing Erik Bergman's compositions in terms of cultural mixtures,

applying the suggested theoretical framework and analytical tools, and advancing new understanding of Bergman's work. In this analytical part, the following questions were considered as goals:

- The location of the cultural traditions and identification of the cultural phenomena that served as pre-texts for Bergman's works.
- The detection of the composer's own approach in his studies of traditional cultures, his appropriation of the layers of other cultures, and assimilation of other cultural elements by him.
- The study of Bergman's authorial behaviour in composing the multicultural texts.
- The examination of his multicultural texts as fusions of contemporary and cultural composing techniques.
- Tracing the multicultural space in Bergman's works and its updating from work to work.
- Tracing Bergman's use of topics, identification of topics, and the cultural information they carry.
- The examination of the mythological context of Bergman's music.
- Tracing temporal modelling: the sacred temporal model and its strategies displayed in his multicultural texts.
- Tracing the sound condition as a cultural type and the strategies of sacred sound.
- The examination of graphic notation as a visual technique reflecting cultural issues.
- The location of Bergman's music among other instances of the multicultural texts in the 20th century.

A Comprehensive Theory: Methodology and Overview

When creating a comprehensive theory, many aspects of the M-texts had to be taken into account, such as their history, origins, types, the points of creation (the role of the author, author's cultural identity, and a concept of authorship for the multicultural texts) and reception (the role of the reader and the problem of receiving of the multicultural texts), and the interaction of cultural pre-texts inside the multicultural texts — aspects that raise utterly important questions of the functioning of cultural mixtures. Although the study is focused on contemporary music, it was meaningful to include the historical aspect of mixtures by tracing their historical origins and types. Assuming musicology and semiotics as a general basis for the research, the project furthermore embraces quite different and sometimes far distant theories. The reason for connecting and uniting these theories is their relevance to the formation of a theoretical background for a study of the multicultural texts, the rediscovery

of cultural mixtures in their different aspects and from new perspectives, and the development of analytical tools that open a new level for discussion of musical hybridisation.

My approach to the multiculture and a basis for creating the concepts of the multicultural space and multicultural texts are motivated by Y. Lotman's cultural semiotics and semiotic intertextual studies (J. Kristeva and M. Bakhtin). Lotman's concept of the semiosphere, when reapplied to the multicultural domain, provides a strong theoretical background for my research. My own concepts of the *multiculture*, the *multicultural* space as a space of cultural interaction, and the *multicultural texts* as results of this interaction have been derived from Lotman's theories. Lotman's concepts and schemes serve to explain mechanisms of intercultural exchange and the problem of cultural translation and cultural dialogue, at the level of cultures and at the level of texts. Translation is understood as a part of cultural communication responsible for the creative element of the multicultural space and, accordingly, mixtures: causing at the same time the accumulation of information and the production of new meaning. However, this background has been only a starting point for developing a network of new, original concepts and laying the foundation for the my theory. The research introduces intertextual studies to picture relationships of a multicultural text with its sources taken as pre-texts, involving such notions as M. Bakhtin's *dialogic textual relationships* and *polyphonic text*. As a result, a musical mixture is viewed as a *dialogue* of pre-texts carrying odd cultural identities.

The structure of the entire project involves division into two large parts, where the theory of multicultural texts is presented in chapters 1 - 3, addressing its different aspects — from defining basic operating terminology and creating a theoretical platform to discussing historical, perceptual, creative, structural, and technical issues as regards the multicultural texts. The second part of the project (chapters 4 - 7) is devoted to Erik Bergman — from observations about his path as a composer and recreation of his cultural identities to his approach to composing, techniques that formed his multicultural texts, and musical analyses that apply the theory formulated in the first part of the research.

To continue with an overview, Chapter 1 embraces theoretical questions of the multicultural texts starting from the analysis of the notion of the multiculture and providing the key definitions of the multiculture, multicultural space and multicultural texts. It involves semiotic and intertextual studies as its basis. The next chapters highlight different sides of cultural mixtures, as they employ the theory of virtual reality, cultural studies of identity, temporal philosophies, theory of musical topics, and cultural studies of sound.

The multicultural texts are introduced as a virtual reality: a virtual model of cultural communication that occurs as a result of interaction of cultural information in the multicultural space. Therefore, the question of authorship poses two significant problems: a multicultural text as an object of creative work, and the cultural identity of the author. Chapter 2 is dedicated to considering the issues of authorship. Concerning the multicultural text as an object of creative work, concepts of virtual reality and modelling are applied to introduce composition as a virtual model of communication of cultural pre-texts, while the author is taken as a cultural mediator or interpreter of this communication. Following intertextual studies, the role of the author is understood as mediation between pre-texts, or a mechanism of communication of pre-texts. The author's actions and operations with cultural information are explained from this point of view as regulating and controlling the relationships between the pre-texts.

Cultural studies of identity are applied to elucidate the cultural identity of the author: they reveal the views of modern research on the question of personal identity (reflected in notions of intercultural identity, moving identity, and rambling identity) and resolve an issue of multicultural personalities by presenting an argument that a personally created text can be considered as a multicultural construct. The study of the identity question may demonstrate how our intercultural identity works to create and to receive a multicultural text and also how our cultural identity may work to misunderstand it: the latter is specified in the research as the problem of cultural hearing. U. Eco's concept of the *model reader* (from semiotic narrative studies) contributes to the hypothesis on perception of musical mixtures by listeners as cultural listeners. As follows, schemes of listening are suggested to exercise intercultural hearing employed by a listener in order to recognise the multicultural texts and to amplify his or her personal multicultural experience.

The extensive chapter 3 is reserved to propose analytical tools for approaching musical scores from the viewpoint of the structure and content of musical mixtures. Summarising different perspectives of reading the content and context of the multicultural texts, the chapter suggests several approaches to their analyses. Thus, the *theory of musical topics* (R. Monelle, L. Rathner, R. Hatten, V. K. Agawu), brings powerful possibilities for musical analysis of cultural mixtures, referring to cultural music types, and for reconstruction of the information given by primary cultural sources. Although the theory of musical topics was intended to support the study of Classical music (and extended for Baroque and Romanticism), it can be reapplied to the study of musical mixtures, which are not only based on the Classical era's musical types, and not only on European musical types.

Recalling the original notion of *topic* taken from narrative studies (U. Eco's *topic* as a textual operator) optimises the use of the notion for cultural mixtures, presenting topic as a cultural informant and search engine, which helps to find a reference, such as cultural pre-text, and to reconstruct cultural information, which passes through several identifications inside its own culture. The category of musical topics is thus seen from the angle of a reader's strategy towards interpretation of a text.

On formalising structural relationships of cultural texts inside mixtures, there are three basic models of musical mixtures proposed in the project: *mosaic*, *superimposition*, and *assimilation*. Among other analytical tools, the research considers the graphical factor of notation, which is a relevant part of representation in contemporary compositions and can also be read as a cultural thread. Some temporal philosophies are employed to support the study of cultural (temporal and spatial) modelling in mixtures, which is an extension of the introduction of mixtures as virtual models (static compositions, polystylism, serial time, and the sacred temporal model).

One of the most significant parts of the theory that presents an innovative view of cultural mixtures is a study of sound strategies. The discussion of musical hybrids usually speaks about genres, styles or elements, but it can go deeper — into the matter of the musical sound per se. Exploration of the cultural forms of sound as conceptualised in Zen, Buddhism, mystical schools in Islam, and non-European musical practices related to trance, rituals and mysticism, suggests a cultural approach to sound and a concept of sound (concealed sound, or sacred sound) that differs from the European art sound type (displayed sound), has influenced the modern development of European music, and can be clearly seen within musical mixtures. The project is extensively based on studies of non-European music, resulting in a comparative approach, as regards cultural music material.

The proposed analytical tools are applied to examine and describe the compositions of Erik Bergman. They enable the possibility of looking at his music from different angles, and joining together complementary information represented by a multi-level system of intra-musical and extra-musical means of expression. On presenting a theory of multicultural texts, my intention was to analyse Bergman's works as virtual models of cultural communication with the theory of multicultural texts and chosen analytical methods applied. Thus, the analytical part primarily focuses on the appearance of non-European aspects in his music and their fusion with European data. However, it was relevant for the research to introduce the composer's creative development as an example of cultural and techni-

cal integration, in which contemporary compositional techniques and older European styles are all pre-texts serving to create cultural mixtures.

One of the research tasks was placing the music of Bergman within the historical context of the musical multicultural. Chapters discussing Bergman's music take into consideration both non-European and European aspects of his musical thinking, techniques of composition, and stylistic guidelines. Although each chapter has its own focus, the basic idea is to identify the range of phenomena which, when considered as a whole, constitute the multicultural technique of the composer.

Chapter 4 serves as an introduction to Erik Bergman's image as a composer, his formative path, and his music. It recreates Bergman's cultural identities and his cultural experiences, and also traces his relationships with non-European cultures and his role as an author in his multicultural texts. It is an attempt to look at Bergman's application of contemporary compositional techniques and his artistic development from a new angle. It considers dodecaphony, serialism, aleatory, and sonorism as particularly significant for his music and centres around the point of modernity and work with European techniques, while the main emphasis is placed on the formation of his style based on a synthesis of intra-European techniques and its aesthetic unity.

The next chapters, being analytical, deepen the problem of cultural contacts in the composer's artistic thinking, and while Chapter 5 concentrates on the non-European experience of the composer in mythological works, Chapter 6 addresses the integration of the multicultural space and cultural fusion in his works with a European context. Both chapters, however, follow the problem of assimilation of cultural elements of the pre-texts and their integration in a mixture. The concluding chapter 7 highlights the most relevant issues of Bergman's case concerning his multicultural texts and the multicultural space formed by his works. It is devoted to the integrity of Bergman's style, summarising such important issues as representation of the multicultural texts through musical graphics, the spatial-temporal organisation (meaning the sacred temporal model), and the strategies of sacred sound that realise that integrity.

On the basis of his non-European interests, Bergman has written some works that show their cultural affiliation openly, reflecting clear sources, but in other works, the links are merely implicit. Bergman's multicultural strategies regarding their references to cultural pre-texts and topicalisation may be traced by analysing his works. The selection of works used for the analysis was motivated by the intention to examine and demonstrate compositions from different periods, representing a variety of cultural pre-texts as their sources and their modelling patterns, as well as compositions reflecting the multicul-

tural space and interaction of pre-texts on different compositional levels, including works particularly important for Bergman's creative evolution. While certainly not all tools described in the theoretical part are applied in every analysis systematically, the choice of tools for each particular case is based on their ability to disclose the most unique issues of a composition.

PART ONE

The Multicultural Texts

*With the modern, anyone who does not understand the game
can only reject it, But with the postmodern, it is possible not to
understand the game and yet to take it seriously.*

Umberto Eco, Postscript of *The Name of the Rose*.

*And I do not know what will happen, said Andronik. –
A game is only good if nobody knows it.*

Mircea Eliade, *The Serpent*.

1. THE MULTICULTURE, MULTICULTURAL SPACE, AND MULTICULTURAL TEXTS

1.1 *The Phenomenon of the Multiculture*

As a starting point, in order to avoid the confusion and inconsistency created by the term multiculturalism and the variations of senses it creates, I shall name of the phenomenon of coexistence and interaction of different world cultures the *multiculture*. By doing this, I deliberately isolate my concept from the prevalent meaning inherent in the term multiculturalism, and I fill it with an essential meaning that will function within art theory to discuss the appearance and existence of art objects that fall under the definition of cultural mixtures and hybridisation². Also, refocusing from social constructs and ideologies to the essence and properties of art and cultural objects, results in a new vision of cultural coexistence, this time from the perspective of the creative space and created mental and physical forms. Last but not least, by introducing the term *multiculture*, I do not imply relationships of cultures in a geographical region or community, but rather reflect on the state and tendency of the world culture as a unity, and on the virtual aspects of art and culture.

Let us take culture and cultural as a departure point. Culture, as understood in the form of cultural purity, is a fictitious concept that functions to suggest the very idea of identity and create a fixed corpus of cultural symbols respected as an image of cultural identity. We usually dismember the world into categories of national and cultural. The idea of the national substratum has been reduced to an absolute form; but meanwhile, every culture exists as a *multiculture*, in general. What we consider to be the culture appears to be a product of the accumulation and storage of multiple cultural layers. The merging occurs permanently, and the cultural development proceeds from the dynamics of the intercultural informative exchange and the growth of the layers. Every historical moment is a live space of cultural interaction capable of producing a new level. If we mark every historical moment as *M 1* (the *multiculture* of the first, or basic layer), and in series *M 2*, *M 3*, *M 4* etc., the full scheme of the culture will have the condition of a network of *multicultures*, which, in addition, act reciprocally in the temporary axis. The dynamical process of forming the culture might be expressed through a system of coordinates.

² Born in political philosophy, the term multiculturalism corresponds to the issues of social and cultural integration and identity in many-nation states. The concept, notwithstanding different approaches to multiculturalism, above all, involves political context and implies existence and relationship of diverse cultural traditions within a host culture that therefore reflects the idea of the centre.

This could be explained in other terms from the law of development. New information always arises from mixing as a natural process: mixing is a simple and single operation, which leads to evolution; it is a concurrent part of any creation, and every work of art as a mixture is a step forward. Every work is a point of some value in the long chain of this movement.

There is yet another point to be considered. The borders of any cultural collection as its *own* always shift, they are not stable and fixed, and the collection ever renews its content. This is an inevitability as long as the idea of a cultural or national “ownness” exists, as contrasted with the “otherness” of cultures external to our reference point. Growth and formulation of new mixtures, redistribution and reorganisation of the information belonging primarily to other structures and levels, shifting of the cultural objects from one position to another – all these ongoing processes trigger cultural units to reformulate their borders, contents, and contexts, and to update what they include and what they frame.

In this sense, the *national* and *cultural* are concepts that are not as strict and steadfast as they seem and have been accepted. Every culture is a hybrid, — mixed, multilayered and multicultural, but still trying to defend the imaginary idea of its own against post-modernity, post-historicity, post-temporality, and to establish signs which refer to its own cultural text and symbolise the culture itself. However, the signs may also simultaneously refer to other cultural texts, perhaps without the clarity of what is the pre-text and what is the post-text in these sequences. They freely cross the borders, enter and leave the cultural space. They can take a part of the cultural identity but in addition to it, they have other connotations and correspondences, thus being multifunctional and versatile. The cultural system is never finished, and the borders are not firmly established or finalised; rather they are quite nomadic by nature.

Yet, the cultural space remains recognisable because not all signs serving as identity issues change and shift at the same time. In the ordinary state, alteration is quite fluent and every sign obtains its own temporality unless the culture goes into a revolutionary period when signs change frequently and in large numbers: at that time, the alteration takes the shape of a wave that at its greatest height becomes a cultural overturn.

On doing art-research and studying cross-cultural processes with the particular focus on musical culture as my domain, I advanced a proposal to consider the space of cultural communication as a multicultural space. When dealing with art, we permanently encounter a situation of interrelationship of the art systems, mental forms and cultural objects, which belong to different geographical but also historical realities. These agents of the cultural information are inseparable from the cultural realities, which have an exact location

and which in the real world are separated not only in time but also in space; however they still come to the interaction. It suggests the idea of a virtual space, which allows these contacts and communicative functions of the cultures, to which they are related, across time and space. Bearing this in mind, I define the multiculture as a cultural virtual and mobile reality, the universe of all cultures past and present, which interact across the spatial and temporal distances of their real existence.

Semiotically speaking, the multiculture could be described as a macro system, which exists through permanent interaction of its elements: cultures and subcultures. This system establishes an interaction and co-ordination between the elements via the multicultural space, and generates both material and mental forms — the multicultural texts. The next steps introduce notions relevant for understanding the multicultural space and cross-cultural communication and allow us to discuss specific issues around the problem:

- What properties of the multicultural space might be determined,
- What the mechanisms of cross-cultural communication are,
- How the cross-cultural communication is related to the problem of translation,
- What kinds of objects might be recognised as multicultural,
- How to apply the idea of a text to multicultural objects,
- How to approach the multicultural texts,
- How multiculturalism might be presented as a personal setting,
- What might be the models of cultural mixtures, expressed in multicultural objects.

The concept of the multicultural space demonstrates cultural diversity as an integral construct, a space of global information exchanges with interaction of both close and distant cultures. It implies the possibility of the cultures being brought into contact across both the spatial and temporal distances of their existence in reality. The multiculture originates at crossings of the geographical and historical axes of intercultural communication — a virtual reality that provides integral space for intercultural communicative actions.

This study also refocuses the subject of the multicultural investigation onto that of an individual and his or her personality. The contemporary understanding of cultural identity enables some progress in this topic, enabling us to show how a musical work as a personal creation could reflect the multicultural space and cross-cultural communication, producing new meanings.

1.2 Semiosphere

This approach to the multiculture has been motivated by Yuri Lotman's cultural semiotics and is based on his fundamental ideas:

- The introduction of *culture as text*,
- The exploration of the *cultural communication*,
- The concept of *cultural translation* described not only as shift and transmission of information but also as generation of new information.
- The concept of *semiosphere*.

All of these concepts shall be introduced and explored for the case of the multicultural in the next subchapters, while the semiosphere is a starting-point and the basic notion for this study. The *semiosphere* is a semiotic space recognised to describe semiotic organisation within the culture. It is taken as a form of the space-time inherent in the culture and is used to show how the functioning and interaction of languages can structure the culture, thereby providing its self-organisation. Explained in terms of the mechanism affording lingual functioning and interaction, the semiosphere appears to be the basic premise of language and culture, which do not exist beyond this field as much as they are unable to emit information beyond the mechanism. In attempting to construct a definition, we could collect Lotman's odd statements on this account and describe the semiosphere as a *cultural sphere of communicative actions characterised by constant changes in structure and hierarchy of elements and by continuous processes of communicative exchanges* (Lotman 2000c: 251 and further).

According to Lotman, the semiosphere is endowed with *binarity* and *asymmetry*. They imply the following determinative characteristics describing the inner activity of the structure and correlation of the languages within the space (Ibid.: 250-254):

- Plurality of languages with the division of every new language on a binary basis.
- Change and renewal of the languages and codes consisting of culture.
- Inner mobility of the space drawn by continued structural shifts, stimulated in turn by changes in composition, values and hierarchy of essential components, or languages included into the operating cultural field.
- Heterogeneity of the system following the inherent lingual difference and accordance in translability or untranslability, complete with lingual heterofunctionality, which is to say that the semiosphere is taken as a multitude of coding systems.
- Dynamical activity of the structural elements, of which interaction is ever changeable, including outgoing interaction with the texts coming from outside of the present semiosphere.
- Historical synchronicity of the space, meaning all cultural layers and their parts are enabled and validated for simultaneous work as a system.
- Polysemantic correspondence of the languages that enables the semantic field to function primarily as a generator of information.

Thus, the semiosphere appears as an open and self-generative system. The properties of its structure suggest ground for self-development, revealing

itself in the production of new languages and texts. The keywords for comprehension of the working mechanisms are: the border, centre and periphery, dialogue and translation.

The infrastructure of the semiotic space is generated by the correlation of the centre and periphery set up as a flexible opposition. When depicting Lotman's scattered instances, we could give an accurate account of their functioning (Ibid.: 254, 259, 266-267): the centre remains a domain of the most advanced and structured languages, suggests a core language, and makes it assume the role of the meta-structure, i.e. to be the universal language of the entire semiosphere. The periphery is a border area where new languages are born, including the most outstanding and revolutionary ones. This feature is related to border proximity that allows easy intrusion of outsider-languages into the periphery. While developing, the new marginal languages shift to the centre, where one of them might tend to dictate the universal norms, and replace the existing core language.

The circulation of languages and replacement of the core occurs because of the ongoing process of the languages' development, which has phases of both progress and regress. A new language is initially unstable and variable. On improvement, though, it can reach a high level of structural organisation and become frozen against any further advances. When it becomes strictly fixed, the language loses its potential to be developed and its flexibility as well. Yet, the universal language cannot create frames and schemata to cover all cases as it is intended to. The strongest conflict remains especially between the core and the marginal constructions, which are of the utmost distance from it and at the same time bring renewal to the semiosphere. In the course of time, the core language is weakened and, being exhausted, can naturally be replaced with another one.

The border is a primary functional notion enclosed in the semiosphere set used to explain the mechanism of traffic within the semiosphere: the border marks objects as "the own" and "the other," separates outside from inside, and divides the world of the space from the "antiworld". It is noteworthy that Lotman also calls the border "the mechanism of the translation" (Ibid.: 262). This shall be discussed in the subchapter dedicated to the translation. The border is featured as the most active area of the semiosphere. Lotman defines the border as ambiguous, because it belongs to both bordering cultures, and therefore it not only separates, but also connects. Thus, the border is always bi- or polylingual. As a matter of fact, the semiotic space is filled with the borders, which causes the space to be multilevel, and orients some inner spaces in opposition to others, but also merges other inner spaces into groups (Ibid.: 262-264).

The *dialogue*, the next fundamental notion related to the semiosphere, is an authentic mechanism, which keeps the semiosphere self-working. Lotman considers the dialogue in the context of translation, and this relevant topic shall be reviewed below, in relation to the question of the translation and cross-cultural communication.

Displaying the self-activity and inner system of the semiosphere has relevance to the understanding of the motivation, mechanisms, and processes running within the multicultural space. My position, following Lotman's definition, elaborates the image of a *dynamically open system with a progressively branching structure*, which incorporates processuality and exists in process.

1.3. *The Multicultural Space*

Consequently, the multicultural space (the *M-space*) is a space for maintaining the intercultural communicative actions. Lotman mentions that during continuous contacts, cultures/semiospheres elaborate their common language, and after all it gives rise to a higher semiosphere, in which both of the languages are included (Lotman 2000c, 268). The semiosphere is a semiotic space peculiar to a culture and explored to explain the functioning of languages within the culture.

The M-space is the information field where all cultural texts are intermingled. The term of the M-space is intended to define the information field, which provides information traffic, sharing of information, virtual communication of the divergent cultures, subcultures, their texts and languages, and enables generation of new cultural mixtures. The multiculture appears as an authentic, organic state of the world, with an inaccessible preliminary point of pure initial cultures. This cross-cultural universe of information is inherent in the properties of virtual reality.

Information traffic never stops — information threads are continuously originating at different points, and diverging in different directions. As soon as information is neither isolated nor preserved in a vacuum, it tends toward dissemination, encounters, and interactions with other information. The M-space is a strategy for contemplation of the dissemination of information preserved in different objects working in distinct lingual modes. Let us say, information cannot vanish, but is transformed. Information is transformed while it surmounts every border. In mixtures, thinking of prime combinations, there would be double interpretation of information as a consequence of exchange or two-sided translation.

The infinite flow of variants in the M-space implies the possibility of any hybridised model: all hybridised models are potentially presented in the virtual space until some of them are realised in a real text. In the sense of the

semiosphere, both the cultural “own” and the cultural “other” – that which is inside and outside the border – become incorporated into the M-spatial patterns. This means that the M-space encompasses all, as spaces, and as anti-spaces. The M-space combines them into new systems and establishes the new borders of the in-spaces.

Therefore, the image of the M-space presents the following attributes:

- *Communication* as the cultural interaction and exchange of the information, which provide updates, changeability and continuous mobility of the space.
- *Globalisation* as the structural quantitative aspect because all the points of the world might be potentially involved in this global communication.
- *Generation of information* as creativity, which, after interaction, makes the appearance of the multicultural texts possible.

Finally, to conclude the issue with the definition: the M-space *is a virtual space enabled as a network of the dynamic activity, the space of interactive behaviours, and the informative exchange of cultural phenomena. All the cultures potentially belong to this space, and they might be equally activated for the interaction.* The activity of the M-space provides and stimulates the appearance of the multicultural texts.

Yet, there could be posed a question, either of finding a zero point, or of defining the frames of the M-space, meaning to explicate where it begins, and to recognise what is the M-space and what is not. A “zero point” does not exist in the sense of an absolute point of departure. This reference point exists as an idea only, but we cannot identify its parameters and configure them. It is a mobile concept, and can be accepted only regarding a case. Hence, the coordinate system is different every time. The zero point is defensible only relative to a mixture or a group of mixtures, or definite M-space, although for its turn this zero point is just another section of the chain — just a previously established M-space, too. Thus, what becomes the core language, in Lotman’s terms, within the cultural borders, for example a mainstream, and is temporarily located in the centre, pretending to establish the universal norms, temporarily takes the relative position of the zero point for this culture. It is challenged, at the same time, to simulate the national concept and the substratum introducing the own.

The absolute zero point is only an imaginary state and stage because of the inability to define what could be a *pure space*. It cannot be reconstructed. Yet, we could not accept an empty space as an absolute point, since being a vacuum, it does not present any initial data. Finally, the culture could not serve the absolute point as well, for the reasons considered above: culture itself has been a combination of many crossed layers. Regarding this, the most probable premise we could consider is that in the beginning there was the multicultural.

Now comes the question of whether one should understand the M-space as a series of delimited spaces, which intersect each other, but we can scarcely accept this view at the current stage of study, considering the phenomenon of the entire information field. The multiculture can rather be understood as a series of overlapping or even interwoven cultural spaces, of which structures and borders continuously move and renew. The M-space is a zone of high-activity, which defragments cultural formations. The process of de-fragmenting and rebuilding temporal and historical constructions inside the M-space is ongoing.

The M-space seems to be quite an inclusive reality. However, in trying to define the borders, we could introduce into practice *the conflict* as a sort of anti-notion. The conflict is an aspiration for disintegration, and in this way, it is a tendency discordant to the situation of the multiculture and restrictive generation of the cross-cultural products.

1.4. Introduction to the Multicultural Texts

Now it makes sense that a multicultural space could be represented at a moment in time as a space shared by the presence and activity of two or more cultures in the context of their dialogues and different kinds of interaction processing mixtures. The mixtures, having been material or artistic expressions, are the multicultural objects, the highly organised structures of the space. At present, the main task is to answer the question: *what kinds of object might be considered as multicultural*. I proceed from the premise of charging the new mixed cultural creatures with the meaning of texts, in terms of the cultural semiotic school, and question now otherwise *what the multicultural texts are*.

The M-space generates new material and mental formations. Here the mentality is understood as a fund of spiritual and intellectual structures, while the obtained mental and material forms might be represented as the multicultural objects, or the multicultural texts (the *M-texts*), whether they are realised as a work or number of tendencies, or latency. These types of texts imply a multicultural universe. The M-text reveals diverse cultures, which represent their different cultural identities simultaneously, i.e. within the same space. These entities may involve remote cultures of the world, including ones distanced in time.

Consequently, one text represents features of a minimum of two cultures. At the same time, the M-texts are shared spaces for establishing interchange, which renews the pre-existing information and creates new meanings. In perspective, it makes us place the multiculture at the *hypertext's* position that embraces the whole multitude of cultural texts. The M-texts are to be taken as newly-created texts linked to the body of the hypertext by pre-exist-

ing texts, from which they have been generated, and to which they refer.

We can consider the M-texts as modelled creative spaces, where paradigms of distant discourses, grammars, vocabularies, and aesthetics interact, while linked to the cultures speaking polyphonically through them. These objects reflect our multicultural reality and introduce the M-space. An important criterion is general multiplicity of cultural sources sharing this space: the cross-cultural communication within it represents global features. However, the other criterion, of paramount importance, is the relationships between the objects within the space: the actual informative exchange between them.

Therefore, speaking structurally and functionally, the M-texts present a body of the following evidences:

- The multicultural texts are made up of different identities, which refer to at least two cultures within the same structure.
- However, they generally imply structural complexity and multiplicity of sources, which introduce the multicultural space.
- They are the expression of, and evidence of interactive behaviour and exchange of information of the cultures.
- They are certainly derived from an alteration of the sources.
- They are caused by the appearance of new meanings.

Following this logic, let us arrive at some relevant conclusions:

- Apparently, the M-text maintains the synchronic presence of different texts.
- In this connection, the M-text works as a great accumulating mechanism because it conveys and collects the information of pre-formed texts,
- Nevertheless, the M-text is neither confined by the act of reproduction and accumulation of the information, nor can it be treated as a source of its mere conveyance, because the M-text simultaneously enlarges the database while transforming the initial data and creating new information.

At this point, I shall examine the M-texts more closely in their mechanisms, structures, and processes.

1.5. Mechanisms of Cross-cultural Communication and Translation

Cultural communicative tools include dialogue and translation as major operations, which manage the information flow for exchange and transformation. The reappearance of the outsider from inside the cultural universe does not mean a total reproduction of it, and is not a copying of the unit with the result entirely identical to the original. When the outsider enters the border, at the level of information field, it is always a matter of translation because all information ought to be switched over to another cultural language. Lotman proposes a strong connection between the translation and dialogue; he recognises the dialogue as an elementary mechanism of translation. While describing the

dialogical situation, he shows that in order to work out a common language, every participant tries to change to the other's language (Lotman 2000c: 268).

The dialogical structure is activated owing to three conditions: the initial asymmetry of the contacting languages, their change from the position of receiving to the position of sending, and consequently, discrete portions of transference taking turns with pauses (Ibid: 268). However, the pauses should not be misunderstood as an absence of activity, but as a reduction of it. In a compound structure, it can be seen as continuous currents of different intensity, expressed in active and passive phases occurring at different levels in the same dialogue. Lotman states the dialogical scheme: "[...] the periods of so-called recession often come at the time of pause in the dialogue, filled by intense receiving of information followed by the period of translation. This is a structure of relationship of units of all levels – from genres to national cultures" (Ibid.: 269). Furthermore, the scheme of activity and passivity is completed with the spacious disposition of the objects of the communication: the core layer acting as the generator of information, and the periphery functioning as the receiver.

Drawn into the M-space context, Lotman's scheme of the dialogical mechanism defines the multiculture more accurately. The nature of the M-text is a dialogue of cultures: it is rewarding, then, to consider the M-text even as a dialogue itself, i.e. a process between the pre-texts leading to the next informative renewal, resulting from the previous dialogue in the M-space. Within the scope of the M-space, for any case of the M-text, there is one culture that receives information and one that transmits. Yet, for every combination, a minimal exchange is required for mutual translational work of languages in a criss-cross pattern. And here, referring to Lotman, we can say that the generator of information is in the core, while the receiver is in the periphery.

Let us make an assertion, however, for the M-texts representing a deep diffusion of the pre-texts, that the dialogue holds a strong position in this case. That means that the languages of the pre-texts predominantly maintain an intensive switch from the core to periphery, and alternately change from being the generator to being the receiver and back again. For some of the M-texts in which the dialogue occupies a weak position, one language predominately performs the role of the generator, and remains assimilating or absorbing towards the others. By this gap, the languages are not entirely merged together and it is possible to explore and separate the languages and, accordingly, the pre-texts.

In a dialogue situation, the assimilating culture is held as the receiver, and thus, at this moment of the dialogue it must be localised at the periphery of the M-space, while the assimilated culture would take place in the core. The disposition of the core and the periphery is changed when cultures

change the type of activity and their roles in the dialogic situation, and when the assimilating culture starts producing new texts.

Here one could have a close look at the role of the border in translation and at its being a mechanism of translation. With regard to the fact that the border is included in both spaces, the outside and inside, and serves for separation but unification of spaces and their parts, the meaning of the border comes as a check point. Let us say, the border is a universal multifunctional mechanism working as an adaptor, protector, connector, accumulator, totaliser, synchroniser, reproducer, and simulator simultaneously. According to Lotman, the border adapts the outer information and turns it into the inner one: “At the level of the semiosphere, it [the border] means separation of the own from the other, filtration of the external, which is ascribed to the status of the text in a foreign language, and translation of this text into its own language. Thereby structuration of the outward space occurs” (Lotman 2000c: 265).

In this case, the border runs transformation of the foreign texts. It gives access to information, while partially changing or blocking some parts of the cultural unit as an integral whole. The significant point is that dialogical texts represent two cultures and are found to be dual. A cultural text must assimilate into the culture into which it arrives, yet it must continue to remain a foreign text within it (Ibid.: 262). Understanding of what the border is leads to understanding of the system of cross-cultural communication, with its processes, because the border is the where, the why, and the how of the translation. It is the borders, outer and inner, where the texts, upon crossing, become translated into the language of another culture. And it is at the borders, where the texts metamorphose and the transformation results in the appearance of new information.

In order to clarify my hypothesis on how dialogue and translation mechanisms are related to producing new information, I shall also quote Lotman, who claims: “Translation is the main mechanism of the consciousness. Expression of some entity by the means of another language is the basis for exposure of the nature of this entity. As long as different languages of the semiosphere are semiotically asymmetric in most cases, i.e. they do not have mutual monosemantic correspondence, on the whole, the entire semiosphere can be considered as a generator of information” (Ibid: 254).

The relationship between code systems depends on their correspondence with each other; and Lotman has established two types of these relationships — *monosemantic* and *polysemantic*. He considers, then, the situations of lingual correspondence in his work *Towards Building a Theory of Interaction of Cultures: a Semiotic Aspect*. In monosemantic conformity, a text, achieved after translation, will be identical with the original. If there are no direct equivalents, then artificial ones substitute for them and come to act, as a result of a

convention. In this case, the translation changes into a new text. Here is how and why the translation occurs. The original will be transformed into a great number of potential versions while the meaning of every unit of the text will be enlarged. Lotman calls these processes *the mechanism of creative thinking* (Lotman 2000b: 607-608).

It is more difficult to not merely use elements from the other language, but to learn to think in the other language, which could be related to the situation described by Lotman as two types of cultural acquisition. Thinking in another language would be the case comparable to Lotman's acquisition by texts, and directly deals with intercultural skills and competence. And here is perhaps the clue of the combinations, where the techniques of hybridisation become more refined.

Picking up some intriguing examples lets us reflect upon the use of other languages or of thinking in them. A researcher of S. Gubaidulina's music has noted that her connection to the east is not so material, but rather descends from aura (Bihua 1999: 17) that could be understood as a perceptible oriental sound but not a discernible component in the material music discourse. Is it the case of the strong dialogue position between the languages, a deep diffusion of the pre-texts? M. Eliade, a Romanian scientist and writer, an emigrant, being a polyglot, clearly divided languages by use while writing his research in English and French but his fiction and memoirs in his mother tongue.

I. Stravinsky (often called *a world citizen*), retained a concealed Russian way of thinking, that he recognised himself at the end of his life: "I have been speaking Russian my whole life, I have a Russian style. Perhaps, this is not evident straight away in my music, but this is laid there, this is in its nature." (Druskin 1981: 230). P. Boulez pointed out that his use of the traditional exotic objects was for no purpose other than for transformation of his own music language while O. Messiaen knowingly worked on bringing into the same space two distant religious cultures, Catholicism and Hindu Buddhism, and the two different musical systems expressing these cultures.

This brings an idea that being foreign in status is not the same as the phenomenon of the foreignness. Being foreign does not abolish being in culture and in language, as much as being foreign as a fact should not distort the potentiality of becoming in-cultural. The next example is especially worth mentioning. When Julia Kristeva, Bulgarian born, and living in France since her mid 20s, shares her experience, she emphasises that she has never felt foreign in France, no matter what the others saw in her. It is especially important to know about her *foreignness* in language: "My Bulgarian seems too stereotyped, or much too naïve, too artificial. At the same time, I still dream in this language of childhood memories and other vivid experiences. But I

cannot think in Bulgarian. My feelings follow this language yet during the last 40 years, all my activities have happened in French. [...] The fact of learning a foreign language and speaking in a foreign language after a certain immersion, as is the case for me with French ... Immersion due to my being in analysis, my writing novels, having a French-speaking child, learning baby-language in French, etc., that gives me the possibility of being inside French as if inside a permanent creation, a language permanently identifying itself. And even if these inventions depart from the normative codification of the French language, and some experience me as a foreigner, for me it is vitality, as thus I avoid repetition but I am constantly alert in this language”³.

The issue of thinking in another language has been elaborated as it pertains to music by the renowned Russian researcher Moris Bonfeld, who inferred that composing does not even operate within the music language, but should be better considered as a particular thought process in his profound research on music, language and thinking. He starts from the thesis that absorption of the adapted systems’ elements is not a passive act, but is entailed by modification of the elements: “During acquirement of the composer’s skill, every composer adopts those resources of expressiveness, which compile as the music language of the contemporary epoch (in the first turn) as that of the more or less distant past. Yet, unlike the bearers of natural language, who [...] speak it but cannot change it themselves, the composer, if he is a true master, not only produces unique mobile components of the music language in his creative work but certainly alters some of the represented resources, which go as the relatively stable components”⁴ (Bonfeld 2006: 22).

Thus, mastering a language is accompanied by complex processes of individual interaction with this language passing across someone’s own competence, including skills in other languages, and outlook. Above all, musical structures, unlike verbal linguistic structures, are not linear, and are conducted by a system of grammars; each of them regulates its own level of the music texture. Transformation touches upon some of them but not the whole complex (Ibid.: 23-24).

Notwithstanding the firm notion of the musical language in musicology, Bonfeld does not find thorough analogies between musical and linguistic discourse. Using this line of reasoning about language, speech, and thinking as applied to music, he makes a deduction that it

3 *Julia Kristeva, étrange étrangère*. Un film de François Caillat, 2005. – Coproduction: Ina, Arte France. – Chapter 4, 0 :36 :46 - 0 :38 :30

4 This description is especially appropriate for the case of learning geographically different musical languages. And the circumstance of producing new information during the musical thought process is especially revealed in the situation of the M-texts and what I have acknowledged as the basic operations performed during hybridisation.

is more logical to treat music as the analogy of the thought process and to define music in this category as *non-verbal thinking* — that is, the thinking that is independent of its linguistic part (Ibid.: 20, 30-36, 117-118).

Returning to Lotman and his theory of cultural interaction, in the same article mentioned above, Lotman points out that the adoption of other cultures as well as the act of cultural exchange occurs via two counter operations, *interiorisation* and *exteriorisation*: “On the one hand, needing a partner, a culture by its own efforts always creates this ‘outsider’, a bearer of other consciousness, which encodes the world and texts otherwise. A culture exteriorises the image created in its heart, mainly by the contrast with its own dominating codes, and projects onto the cultural worlds outside ... On the other hand, inclusion of outer cultural structures into the inner world of a given culture implies that the culture has to interiorise this image into its own world” (Lotman 2000b: 610).

This assertion is linked to the dual role of the border, its belongingness to inside and outside, and its transforming function. In addition, Lotman determines that in order to operate with another system, the culture creates the image of an antiworld (Lotman 2000c: 268). For the culture, it is constructed in the likeness of cultural inversion in accordance with the fact that the border separates spaces for the own and the other.

Within the context of intercultural communication, most, if not all code systems are not identical. Hence, we should instead discuss it in terms of *polysemantic* correspondence, and consider this kind of correspondence as a prerequisite for the creative act during the translation. Lotman’s expansion of the phenomenon of cultural translation, which resends and recreates cultural information during the communicative act, is capable of demonstrating what happens in the course of cultural communication within the M-space, and of demonstrating the M-text as a generator of new information. As previously mentioned, after Lotman, a text, achieved after translation, is not identical to the original. In an M-text, the pre-texts are coming to recreate each other in their languages.

This corresponds to U. Eco’s stance, which provides an even more cogent argument with respect to the creative power of translation. Eco notes that “translation is always a shift, not between two languages, but between two cultures – or two encyclopaedias” with a reference to S. Nergaard’s theory of translation, because, as he remarks, “a translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural.” (Eco 2001: 17). In the M-text, the new cultural context appears from the co-existence and crisscross of the different cultures’ realities within a common, shared space, the M-space, because the M-text appears as a combination and mutual shift of the pre-existing cultural texts.

1.6. Scheme of Intercultural Exchange

Let us consider two basic cultural layers where the parental cultural data, patterns and settings are located. What position these information forms take depends on every unique case, and this is something determined by their external relations with other cultural realities outside their native system, their ability to cross a foreign system, and to match extraneous data. Here a borderline and core layers of a cultural system must be pictured. The borderline is provided by active forms recognised for their flexibility. They are carried out to the borderline because they are compatible and adaptable, can easily be transplanted onto a different background, and combined with alien entities. These are forms close or similar to those outside.

When discussing music, all these attributes of the borderline make this set visible, recognisable, and easily received by the foreign ear. When a form is extracted and separated from its original system, that means it has been studied and understood even though partially, without all links, and functions, and even regardless of a lack of understanding or misunderstanding of the whole system.

The hypothesis about active and passive layers may explain the practical problems of matching two systems which composers encounter while dealing with another cultural source. This also comments on common cultural images created in the 19th century and earlier, rooted in the exotic musical experience. European music is rich in presenting a few discursive elements out of their environment. They were considered as indices of foreign systems, painting music with exotic colours. The Hungarian scale, augmented second, and furnishing melismata, symbolised and must have conveyed a Hungarian, Gipsy, or oriental flavour for contemporaries. They tend to be signs of cultures despite the fact that they are simple migrants and that beyond the exact cultural context, they can still be interpreted as belonging to some other culture.

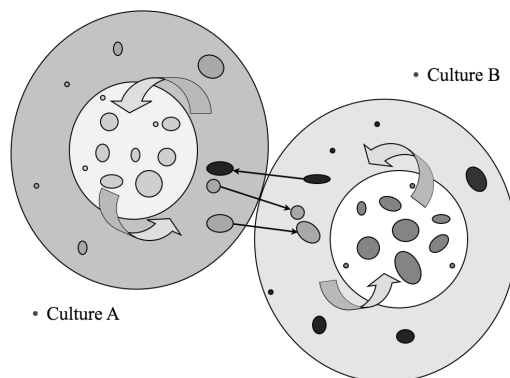


Figure 1. Scheme of Intercultural Exchanges.

The borderline and core positions are not fixed. Being at the border is not genetic, but concerns the interrelationship with the systems outside: the possibility of being extracted, learned and transferred. It is all about availability of these elements, and the ability to give the *border* information, which has transitional intermediate characteristics, helping to adjust to other forms and discourses. That is why these data easily cross the borders of their systems and can be coordinated with the new environment.

Some data are activated faster than others if they can be measured with the tools of the acquired system and match these measures. Thus, the active layer varies and the forms most available for the case come from the core. It gives rise to numerous superimpositions or montages of cultural units or blocks, for instance, bi-cultural combinations where the whole structure is a result of the conjunction of two artificially joined forms. This could be a national melody drawn into Classical harmonisation, or a European melody with alien units included. Depending on the case, incomprehensible parts of the borrowed system may remain reduced or eliminated for the sake of another part of the superimposition, which forms the background.

1.7. *The Multicultural Space from a Hypertextual Angle*

It might be rewarding to view the M-texts and the M-space from the intertextual angle. The concept of intertextuality by J. Kristeva suggests the body of the text as consisting of a synchronic presence of different texts, and textual relationship as a powerful referential system (Kristeva 1967). Introduced in semiotic studies by Julia Kristeva in 1967 after Mikhail Bakhtin's notions of the *dialogue* and *polyphony*, it was advanced for different purposes. Thus, at first, intertextuality appeared as a literary semiotic notion. The important ideas about intertextuality were evolved by Gérard Genette, who reformulated the notion as *transtextuality* and suggested several types of it, including intertextuality as a particular case⁵ (Genette 1997). In musicology, the theory of musical topics can be regarded as the field, which involves the idea of intertextuality in the most significant reflections.

Starting from the intertextual premise that every text is supposed to be a space of existing texts, which share this space and are transformed there, we can now revise the three essential aspects of the M-space:

- The interactive behaviour of the cultural texts within the multicultural universe is the property that provides the action of intertextual references and cross-cultural communication.

⁵ Other types of transtextuality are paratextuality, metatextuality, architextuality and hypertextuality. According to Genette, intertextuality is manifested in quotations, plagiarism and allusion.

- The potential quantitative aspect, the implication of the global communication, in perspective, makes us place the M-space at the *hypertext's* position, in the framework of which the whole multitude of cultural texts, unfolding in parallel and in permanent interaction, exists.
- The appearance of the M-texts as newly-created realities (meaning producing of new information) from the point of the intertextuality is to be taken as newly-created texts linked to the body of the hypertext by pre-existing texts, from which they have been generated, and to which they refer.

The M-text finds a meaningful representation as a space shared by appearances of two or more cultures delivering their dialogues. The space displays these cultures simultaneously and creates a network of the links: the ones running the connections within the scope of the M-text from one pre-text to another and closing the real-time gap between them, and those directed beyond the M-text, bridging the pre-texts to other texts and their contextual cultures. This is an inclusive multi-dimensional referential system activated via the interaction between the implicit and explicit cultures in the M-text.

Exporting a few categories taken from the intertextual studies would exhibit the M-text in a context concerning its structural and functional matters. I have already introduced the M-text as an activated dialogical part of the M-space. M. Bakhtin's *polyphonic text* and *dialogue* concepts enable recognising the inner design and disposition of the parts in the M-text, their relationships, and mode of operation in interconnections. For Bakhtin (Bakhtin, 1929) the term *polyphonic* designates the many-voiced reality of the literary text, which discovers the appearance of different tongues, discourses, viewpoints, and ideologies. They are in a *dialogic* relationship, as if various characters or narrators were present throughout the text. It implies that the majority of works are not a monologue by an author. A monologic work may offer a many-voiced space, too, but unlike in polyphonic work, there is a dominant, authorial voice, which controls all the others.

Both of Bakhtin's categories, such as *polyphonic construct* and *dialogic relationship*, are relevant for understanding of the decentralised structure of the M-text and the M-space. Following Bakhtin's definition, one can introduce the M-text as literally a polyphonic construct, a different tongues' text, in which a multiplicity of cultures is involved in an interaction and dialogic relationship by presenting their different identities and standpoints.

Lotman's term *the text within the text* (Lotman 1998), in fact, extends the meaning Bakhtin inputs in his polyphonic notion of the text. It represents the text as an intellectual system, heterogeneous by codes, because structurally it consists of subtexts – i.e. different cultures or the pre-texts, concerning our context – thus, the subtexts follow extraneous, divergent logic and create new messages. Within the multiculture, the mechanism for the production of new

messages directly depends on the code divergency as it has been shown above. Lotman also comments on the case when the texts of one genre invade the area of the other genre, which can be counted as a direct link to the M-text: “Innovation consists in the fact that principles of one genre are being rearranged according to the laws of the other one, so that this ‘other’ genre organically fits in the new structure and at the same time retains memory about the other coding system” (Lotman 2000c: 263).

Let us assume that there is a data group, which is equally covered by different sources. This data could refer to various cultural texts at the same time because it could be converted, recoded, and thus read with equal facility in diverse conditions. This is what, for instance, makes the composer capable of taking a theme (in a broad sense) from one place and epoch, and presenting it within quite another, even opposite, style and music system. This is what enables the composer to work and advance one text through another. And this is what sometimes brings a composer to the creation of a variation series, where the theme is introduced in many different frames⁶. I would call this data group *common places* or *common entries*.

We can consider that a coincidence of some input data takes place here. Perhaps, the common entries are in the likeness of bearing pivots running through all cultures from zero points of the absolute pure space. However, it is not unlikely that the common entries or part of them may be caused by the existence of the preceding M-space or one of the previous M-spaces. As mentioned above, the dynamism of the M-space can be displayed as a dynamical image of a new M-space arising at any conditional moment because, as a matter of fact, every temporal point brings changes to the configuration of the space so that the shape and contents of the M-space remain always in flux. The common entries could be visualised in a diagram as punched cards: spaces of different shapes laying one upon another that represent different cultural texts or spaces, where some of the spots coincide. The common entries permeate all the thicknesses of these layered cultural texts. They create through references, on linking many texts, and afford organic joints of the divergent texts.

1.8. *Towards Semiotic Definitions*

Concluding the chapter, let us summarise the basic statements on the multiculturalism. The entire multicultural concept is based on the proposal that

⁶ The case of Karl Hermann Pillney, *Eskapaden eines Gassenhauers* (1968), a theme with 11 variations, in which the theme is sequentially edited in style and context of concrete works by Bach, Mozart, Schubert, Mendelssohn, Rossini, Verdi, Puccini, Reger, Richard Strauss, Schoenberg, Liszt.

the multiculture is a universe of all existing cultures, past and present, each having the possibility of being brought into contact across both spatial and temporal distances. This angle supposes that the multiculture is supported and mediated by the factor of virtuality.

The multicultural space is understood as the space of intercultural communication, the imaginary infinite space of all the cultural crossings, featuring the information field with any cultural information accessible as a possibility and operating on all this information. Hence, the M-space is a virtual and mobile multidimensional cultural reality with active interaction of the cultural phenomena within. All cultures potentially belong to this space, and each has an equal possibility of being activated to provide the communication. It is a dynamically open system with a progressively branching and decentralised structure, which incorporates permanent processuality. The interactive behaviour of cultural objects governs the exchange of information between close and distant cultural systems and realises continuous updates, changeability and mobility of the space. The M-space represents global communicative actions, which could encompass all present and past cultural units of the world.

In other words, the M-space is a virtual space enabled as a network of the dynamic activity, interactive behaviours, and the informative exchange of cultural phenomena. All cultures potentially belong to this space, and they might be equally activated for the interaction. The activity of the M-space provides and stimulates the appearance of the multicultural texts.

Thus the multicultural texts are the production of the M-space; they are material and mental formations, highly organised structures, and agents of new information created by the space. They can be pictured as texts or upgraded modelled spaces introducing the synchronic presence of different cultural texts and, therefore, the interaction of distant discourses and aesthetics. The M-text reproduces different identities of the shifted pre-texts sharing this space. It generally implies its internal structural complexity and fundamental multiplicity of sources of the virtual database.

The multicultural phenomena are understood as a projection of the cultural communication within the space: the newly-created realities as regards the production of new information. The M-text reveals itself as an evidence of the intercultural informative exchange, generated by alteration of the sources, renovation of information, and appearances of new meanings.

2. BEHIND THE MULTICULTURAL TEXTS: AUTHORSHIP FROM CREATION TO IDENTITY

2.1. The Multiculture as a New Cultural Type: Origins of the Multicultural Texts

As it follows from the previous chapter, the M-space experiences everlasting changes coming at every conventional moment and is constantly renewing its content. However, there appear layers, which bring a drastic renewal to the M-space, an outburst, and may be considered as fundamental layers, capable of making cultures interact intensely, and emanate revolutionary M-texts. With certainty allowed by historical facts of where, when, and under what circumstances the most marginal, abnormal or eccentric M-texts were activated, we must recognise a common platform for the appearance of the new radical M-spaces. Creating an M-space is a process that in particular accompanies the formation of a new culture. While the new culture does not have anything assumed as its own yet, it applies different entries to create what it can accept as its own tradition. This concerns inward cultural updates, too, be it development of a subculture, mainstream replacement, or switching to another cultural stage.

It is possible to observe this process in the relatively recent past or at the current stage with the cultures trying to create their own identity. There is a commonality in the forming process resulting in musical traditions of the newly created cultures of the colonised Americas, which were not too steady in following the traditions of their countries of origin and Classical European music in general. Instead, they burst out with hybrids — processing and assimilating information from European, English, Afro-American, African, Latin- American, Arabic, Indian and other sources. For example, the English colonies in North America, which did not retain the strict identity of their mother culture but introduced jazz, ragtime, a subculture of pop and cinematic music, and many half-way styles located between pop and art music, as well as the original hybrid styles of G. Gershwin, Ch. Ives and E. Varèse within art music, as their own new culture. Departing from this point, we could surmise that building up the cultures of the first European states centuries before colonisation would have taken the same path: manipulating and mixing available variable sources until the appearance of some stable features accepted as a national substratum.

Eventually, there is an example of contemporary Finland, situated squarely in the position of a crossroads culture. Having won independence relatively recently in history and finally not influenced by patron cultures, it has been experiencing an on-going quest for its modern recreated identity since the mid-20th century. This is as obvious as the fact that Finland is an

arena of multicultural actions: without having a long tradition of Classical heritage comparable to that of other states in Europe, the culture is taking advantage of presenting contemporary art, and incorporates the newest trends and sources from other cultures.

Although hybridisation seems to reach the most intensive level in post-modernity, it is not a new phenomenon. The tendency to form cross-cultural mixtures has always existed throughout history, and by the same token sporadically came to the surface and had a profound effect at one time or another in single regions. However, now it has become a conceptual trend in global cultural development.

Tracking the historical points of contact of the musical cultures of the Western and Eastern world after many centuries, the Russian musicologist V. Konen names the Middle Ages and Renaissance as the early stages of the contact, which not only revealed themselves, but were sufficiently strong (Konen 1997: 437). The principle of synthesis, mixing traditions, accompanies the appearance of the Gregorian Choral, runs through the art of troubadours, and stimulates the formation of Znamenny chant. Similarly, there can be found many incontrovertible historical facts of cultural diffusion.

As often happens, the interchange of tradition and assimilation of other elements are represented in local traditional cultures in quite an intricate manner. Proceeding from the cultural contacts in former times, the alien elements at long last are blended with the local ones and become invisible — no longer perceived as deviations as soon as coherence between the old and new has been found and logical links between odd data rebuilt. Hence it is no wonder that discoveries of this kind are recent, once the topic of cultural mixtures has been actualised and the hidden facts have been reflected upon. Thus, Luigi Nono, having had close relations with A. Schoenberg and communicated with his relatives, remarked about two letters written by Schoenberg, in which for the first time in history the founder of the New Vienna School draws attention to “the Jewish component in the Netherlands School” (Nono 1995: 67). A glaring discovery, to give another example of a similar kind, was made by Nono, in Bellini’s music, in which he sensed reflection of the multicultural panorama of Sicily (Nono 1995: 64). All this proves that hybridisation is deeply rooted in history and evinces history as a permanent and consequent development of the mixing prototypes.

The multicomposite structures and mixing components in forming the integrity are especially seen in the cultures of colonial America. This tight hermetic co-existence of the different cultural types in the conditions of the geographical isolation of the colonised continents distant from Europe led to the rise of unique hybridised cultures. One of its most original forms is jazz, which brought a mighty and unprecedented remelting of the

odd cultural elements and shook even the European professionalism with its dramatic effect.

It must be noticed that the cases of mixtures mentioned above did not come out of personal purpose, as one's individual project, but were developed by the historical course of nature. As Konen shows, the close contact of the West and East in European art music was disrupted for about three centuries after the self-determination of the harmonic style, and the major course of art music developed apart from the odd distant systems, which did not suit the rules of the new harmonic system. Deliberate overcoming of the demarcation between the cultures by European music and its assimilation of the other, single, national spaces began afresh only in the 19th century, and that was sequential to the national principles in Romanticism, when the interest in the *other* followed the interest in the *own* as an extension of it.

Yet the harmonic system was so self-sufficient that the oriental topic was represented as an exotic one, and sometimes verged on fantastic overtones, too, as in Russian operas based on fairy-tales or historic legends, just to mention Glinka's *Ruslan* and *Ludmila* or Rimsky-Korsakov's fairy-tale operas. The music of other systems, of eastern origin, is added to the European system quite artificially: it is adjusted to the accustomed European style, submitted and absorbed in the system, Europeanised, with most of its original ancestral features lost.

With his music, Debussy broke the isolation between remote and mismatched cultures. His revolutionary reformation of the harmonic system was the beginning of the newest stage in the European history of the multiculture, meaning namely that part of the multiculture which concerns mixtures within European art music. The challenge lies in restructurisation of the harmonic system from inside the system itself. The profound transformation affected the system as soon as the dominant matters shifted from the melodic-harmonic parameters to the timbre-rhythmic ones. With Debussy's transformations, non-European elements made the basis of the well-established European system unsteady and friable. Their appearance in European music stopped being a superficial and simple application of the other to the customary, and it evoked other changes in the European language paradigms.

Olivier Messiaen could be taken as an heir of Debussy's beginnings in art- hybridisation and stimulator and catalyst of the further development of the European mixtures. From the current position, the post-war avant-garde wave is seen as especially significant after Debussy's and Messiaen's breakthrough, in the formation of the new European cultural space, in spite of the often asserted tendency to create the universal systems of musical organisation devoid of national footing. Putting aside the structural focus,

the avant-garde was much more involved into the interplay of cultures than it declared. In both language and concept, the avant-garde became such a marginal fact of art because it also owes its originality to rethinking art in non-European categories.

Inclusion of mystical doctrines such as the philosophy of Zen and Buddhism into individual creative concepts became a determining factor of avant-garde techniques that was not, however, really revealed as a common basis. However, as the crystallisation of the twelve-tone technique took place, the art from outside of Europe, as a hidden motif, began providing a source for some very extreme quests. Analogies for aleatory, sonority and pointillist techniques abound in the non-European factors of chance and colour strategies.

Remarkably, the aspects and forms reflecting the multiculture as a modern cultural state were taking shape in musical projects through original personal motivations and concepts in the second half of the 20th century even before the phenomenon was defined in theoretical thought. K. Stockhausen is one of the most glaring examples, with his work on the elaboration of a universal musical language, synthesised on the basis of the collection of ethnic cultures. For building the new language, the cultural components must be brought together as a symbiotic set, mutually beneficial. Speaking on the interconnected topics of cultural ecology and cultural mixtures, he gives a statement, forming the core of his concept of *Weltmusic*: a limitless receptivity of a cultural agent to the objects of other distant cultures or, as he says in his article *The World Music*, “Each individual carries the whole of mankind” (Stockhausen 1995b: 43).

He points out two modes of the *Weltmusic* realisation. One is a passive collage, a museum co-existence of the odd heterogeneous cultural objects, necessary for their study and preservation in their pristine, original appearance. Another one is an active realisation expressed in the creation of the original synthesised forms (Savenko 1995: 22-23). He is contrasting the *mosaics* of cultural forms as a virtual state and *assimilation* of cultural forms, or their fusions, in released formations. Stockhausen's own original forms related to mixing technique were created in a variety of ways since *Momente* (1962 – 1969). The experience included *Telemusik* combining folklore of different traditions and electronic music; *Hymnen* collected national anthems to be mixed with electronic music; his intuitive music, as *Stimmung* and *Mantra*, and the *Licht* (*The Seven Days of the Week*), a cycle of seven operas, where it shaped the idea of the “super work”, from the conceptual part to the musical part.

What he intended as his ultimate aim, was working out a style, connecting in the virtual space cultures grown apart in time and space. Con-

versely, for L. Berio, the personal project took the shape of a *transcultural* concept interpreted as finding the common places of the world traditions. Unlike Stockhausen's attempt of synthesising the artificial universal style, he was turned to the past, in search of the initial universal elements and their deep connection (Berio 1995: 123) as though he was seeking that sheer zero point, which had preceded any mixing.

The concept and technique introduced by Alfred Schnittke as poly-stylism, and independently by Bernd A. Zimmermann as stylistic pluralism, also represents the multicultural approach in music. Conceptually, the poly-stylistic music reflects the possibility of bringing various styles of the past and present into the same work and on the whole, the possibility of gathering odd components together. In practice, this means designing possible variants of cultural models. Cultural forms taken from odd styles are integrated into the virtual space of a model. A similar idea is well-known from the collage technique, constructed from the smallest and minutest odd data.

To continue the topic, Messiaen introduced his mosaic strategy. And Nono contributed the ideas of plurality, stereoscopy and permanent changeability. His concept was articulated on different levels: combining the plot from odd text fragments, splitting the sense of the text (a phrase, word, or sound), and demonstrating a sound as a spatial stereoscopic object. He was involved in searching for any phenomena that would reveal and demonstrate plurality in origin. The stereoscopy was what he found first as a peculiar acoustic property of the Venetian audioscape – the effect, which he called *multifocality* of the sound. But he also spoke of the stereoscopy in the tradition of the Talmud, where the written word contains an aggregate of senses, and in the similar way of writing by scattering or splitting the sense by the German lyric poet Friedrich Hölderlin (Kirillina 1995: 47, 56; Nono 1995: 60).

The genealogical tree of European art music with the historical forming process of the modern M-space included, would be shown as a structure, with some abstraction clearly divided into two stages. The trunk symbolises periods of irregular employment and collection of the other sources into the M-space. Since the starting point of art music in the Middle Ages, it has passed through mainstream changes, more or less equated with change of historical periods, and has ended in modernism, the ultimate phase and threshold of the stage.

With the radical turn by Debussy (taking impressionism as belonging to modernist trends), the process moves on to the new level, where the stage of proliferation can be shown as a branching of the main trunk. The Baroque and Classicist periods are chronologically included in the general movement towards the modern M-space, notwithstanding the definite recess in the cultural interaction between European and non-European art. It was

caused by the inward development of art music: the passive phases, according to the mainstream aesthetics, were focused on processing the national issues and working out the national databases that turned music into insularity and self-sufficiency. Recalling Lotman, though, the passive phase is the sign of the receiving mode, when a culture is imbuing with new information waiting for its turn to be processed.

The bifurcation of the trunk after Debussy demonstrates the division of the main track into two branches, which afterwards are subdivided into individual projects, with the most relevant supporters and pioneers producing the M-texts on the basis of mixed information and technology of different cultural backgrounds. The forking model, thus, actually signifies the M-texts in the twentieth century. One branch is linked to the priority of practical experience, and the hybrid results are released through the technical and structural issues. It is more focused on the circuit of discourse, language and articulation, and is much about the analytical involvement of the non-European elements into musical systems and their use.

Another branch contains powerful philosophical-religious potential while traits allowing their recognition lead to extra-musical aspects of musical texts. This branch is more symbolic and semantic, related to something unmusical beyond the text itself and perhaps not expressed as much in the language and structure. This line retains an endeavour to reestablish the spiritual origin of European art; it does so especially in the context of the growing world cataclysms, including approaching the great spiritual sources — the world religions.

Not to be unsubstantiated, the branch rooted in the spiritual background would recall the literary movement linked to the names of J. L. Borges, G. G. Marquez, H. Hesse, G. Meyrink, L. Perutz, M. Eliade and others, known as *Magic Realism*. Whereas the term of Magic Realism at first was suggested by the German critic Franz Roh in description of a painting style contrasted to expressionism, meaning the objective world with no fantastic components, but seemingly strange to us, I am referring specifically to the Magic Realism as it was applied to literature. It described the tendency of connecting the magical and real, where the magical and physical realities would mingle, and the intervention of the magical into the real would pass imperceptibly with the entry unnoticed.

One of Stockhausen's thoughts authorises building a bridge between literary and musical tendencies: "I am not striving for making familiar something strange. It is a matter of some fabulous magical experience. There coexist different levels within the magical, in the mental level and in the level of fantasy. This is exactly what I am interested in – to introduce the magical into art and by means of intermodulation unite it with the customary. I am

not interested to simply deform or destroy something familiar ... This is not alienation but a symbiosis of the magical and real” (Stockhausen 1995a: 52-53). Taking up the aforementioned magical and familiar as two incongruous realities, they work overlapping in a mode that omits the very turning-point of transition, and thus, the conversion remains concealed.

There are many aspects in works of Messiaen, Stockhausen, Berio, Nono, Boulez, Scelsi, and Gubaidulina with the unspoken metaphysics beyond it, drawn into the irrationality, realised through their relations to myth, non-European philosophic and religious thought, mental forms, and esoteric practices. This form of *magical experience*, to use Stockhausen’s term, is no longer present in modern urban existentiality, but it is a dominating reality in the archaic cultures, and its mechanism carries on, operating automatically in the functioning of myths, as it has been shown by M. Eliade. The mythological consciousness rules over the human collective unconscious. Drawing a distinction between the agents of technique and the agents of idea is relevant for understanding the development of the modes of mixtures and their dominants. Although, speaking of names, this ascription to structural or semantic branches appears conditional; it shapes the general routes, while attribution of certain works still could differ greatly in their orientation, supporting a technical or spiritual quest.

For instance, chronologically, Messiaen is the first to convey deep religiosity in music, being religious but not *mythological*: his religion is Catholicism, in which, via various techniques, the non-European esotericism is implanted. Thus, as a whole, the ecumenical idea of the total religion is reached as a matter of synthesising Western religious background and musical forms with non-European (for instance, Hindu, ancient Greek, Japanese, Balinese and Javanese) religious esoteric backgrounds and musical techniques, out of which, Indian culture provided an important ideological basis.

Stockhausen searched for his ideas within numerous non-European esoteric sources, and Christianity at the same time, but he left myth beyond his conceptual platform. There is a use of biblical myths, just to mention the cycle of seven operas *Licht*, but this is a field of myths different from the traditional ones. In addition, the domain of religion and cults attracts the composer conceptually, as a programmed set of ideas, which could be implanted then into the Western musical system. Practically, his *Stimmung* is a collaboration between the esoteric practice of meditation involved as a conceptual part beyond the text, indications of performing behaviours and vocal technique on the one hand, and the European musical system (omitting the singing strategy, which would be taken as a behaviour) on the other, used to express this conceptual background.

Summing up preconditions of the M-texts: in order to create its new identity, the culture scans and tests many sources. It first takes a receptive stance, and next moves to the periphery. It becomes, then, an active representation of the M-space. There are several motivations for cultural texts to enter the level of interaction.

First, as discussed above, the majority of the M-texts were put into motion spontaneously, as organic units formed by historic conditions in active cultural knots. This was how Gregorian singing absorbed various traditions of the Mediterranean region, how Russian orthodox singing adapted church traditions from Byzantium and Greece, and how cultural sources intersected to form jazz. These cases introduce one of the most relevant causes of hybridisation activity, such as the creation of a new identity.

Second, in the current situation, the M-texts often appear as a result of a mixed group action as in the case of musicians bringing their culturally different identities and experiences into their joint projects. This production forms the major part of studies on musical mixtures. The two modes of appearance of mixtures represent the M-text as a collective work. According to the commonly shaped understanding of the multiculturalism, a work is considered multicultural only if conditioned by the very close limits of shared authorship, namely collaboration of several individuals. This understanding does not allow taking into account even the significant historical cases of the M-texts produced anonymously at sporadic cultural crossings and expressed in entire generations of genres and styles, although these cases do meet the requirements of the M-texts, since they uncover different identities and their pre-texts are spoken through them.

However, there are also other works, which reference distinct cultural sources within them with the only difference being that they emerge from personal projects. They are mixtures, and they would submit to the requirements of the M-texts, too. If their multiculturalism is questioned, one must answer to what it would mean to be multicultural as a personality and to how a single author could represent a multicultural outlook. One should arrive at an understanding of the role of the author in mixing and hybridising, the procedures performed in creating an M-text, and the modes of work with the cultural pre-texts. Finally, one should examine the cultural position of the author and the very relevant question of identity to see whether the author (as an individual commonly thought to be an agent of his or her own native culture) can reveal different cultural identities. Thus, in this research I also take into consideration the category of the M-texts as acts of multicultural behaviour on the part of a single author, meaning that the communication of the cultural information, which crosses the border of its own reality to enter the M-space, can be activated across a mediator.

The multicultural determines the general modern cultural design created by the progression of the world cultures. This is an actual stage in the cultural process, which also rises to the level of cultural typology. What triggered the cultural capacity to integrate and to mix? The stimulation of the M-texts at the current historical stage, especially in terms of European art music, was caused by the influence of the ideological frameworks and technical tools. On the one hand, there was a conceptual allowance after the avant-garde and, in particular, postmodernism, which motivated the multicultural design, encouraging the mixing of cultural processes, reinforcing mosaic combinations, and bringing together the compatible and the incompatible. It sanctioned access to all types of arts, trends, and cultures to be engaged and thus, it legitimised hybridisation. The post-modern interpretation of the creative work offered the concept of a game with an unknown variable, with composing considered to be an act of intentional modelling of the virtual.

On the other hand, the revolution in media and all the new information technology radically changed the entire cultural landscape as digital devices enhanced methods of cultural interaction, and intensified connections. It brought radical improvement in tools, vehicles, and modes of distribution and transportation of information, culminating with the Internet. The latter is a real catalyst, reinforcing the migration of cultural information, and giving immediate information access, linking the remote units and accelerating their move in the space, making them move in all directions and come across faster and more frequently.

2.2. The Multicultural Text as a Personal Act: Composition as a Virtual Model

2.2.1. Virtual Reality

There is an aspect of virtuality in the creation of an M-text, defined by the virtual quality of the multicultural per se, our relation to a text as to a virtual reality, and by understanding of the creative act as modelling. Approaching the multicultural in art not only ensues from reflections on its virtual structure and meanings, but it also entails reflections on our interplay with virtual reality inasmuch as one's relationships with the M-text mirror one's relationships with the virtual world. Terminology exploited for descriptions of the multicultural and its functioning supports apprehension of its virtuality.

Connecting remote and delimited objects in an imaginary integrity, the internet has endowed them with an opportunity for immediate contact and creation of alternative type of reality — a reality whose qualities prompted the theory of virtual worlds to appear. The concept of virtual worlds initially evolved from the realm of a computer-based environment, then moved

beyond its borders and was applied to other areas of knowledge. The supportive meaning introduces the idea of an artificial parallel reality, which cannot exist passively in relation to our reality, and strongly affects human consciousness. The reverse aspect of the problem reflects the ability of humans to influence the virtual world.

Above all, the problem of virtual reality concerned perceptual psychology and became interpreted extensively as a phenomenon of the altered state of consciousness, and as one of non-identical vision of reality by individuals that became an entire branch of contemporary psychology, psychoanalysis and philosophy. The concept of virtuality has crossed many scientific fields, creating analogies of the virtual worlds in logics, linguistics, dynamics, mathematics, physics, cosmology, epistemology, and has turned out to be a practical approach for many purposes. Among these, an interdisciplinary research project by the contemporary Russian philosopher V. Rudnev, studying the relationship between literary text, reality, and fiction, considered understanding the texts as a reality and reality as a text (Rudnev 1996, Rudnev 2000).

There is a substantial difference between the notions of *possible* and *virtual* as the virtual world's theory puts them, in spite of some coincidence in their meaning. The connotations of the virtual, while *supposed*, *imaginary*, and *insubstantial*, are also *factual*, *actual*, *real*, and *true*. Despite the potential and stochastic nature of virtual reality, there is a tendency to understand the term *virtuality* as synonymous with true and actual – the essential key for resolving the relations between virtuality and reality. As Rudnev repeatedly remarks, while discerning the imaginary and actual worlds, the physical (material) and metaphysical, cease to be relevant (Rudnev 1999: 54, 334) because, from the modern point of view, every reality is virtual. This may bring us to the idea that all realities taken together along with the one seen as veritable, constitute hyperreality.

The multiculture is an equivalent of virtual reality in the cultural realm, that represents an imaginary mobile cultural landscape. The complex connotative overtones of the multiculture resonate with the meanings of virtuality. In an art object, the multiculture is essentially represented by the *plurality* of forming components; it is a quality that illustrates the potential ideal case of concurrence of all cultures but yet it is an abstract situation. Another factor of the multiculture that corresponds to the meaning of virtuality is seeing a released work as a momentary capture of the changing cultural space.

Every work is a reflection of the changeability of the multicultural landscape and the realisation of the potential variants that exist virtually. When writing music based on various cultural sources, a composer is modelling patterns of one of the possible variants belonging to virtual reality. The

creator proposes an alternative variant starting from the choice of components, which then enter the work. However, the shift of the active components into the new model and the negation of the others by no means stand for restriction: there is free circulation running between the sources and the target individual models in the sense that all elements exist and are accessible and available *de facto*, and the passive ones could be claimed, too. Excluded from the active field of the activated model, they are still held in stock in the virtual database with the possibility of being retrieved from there later in order to serve as active components. Every new text in this respect is a virtual model of cultural communication. Eventually, composition introduces a virtual model of mixing the chosen cultures. This is an experience of virtuality that resides in composing, in choosing objects, and in modelling, where must-be is replaced with could-be. To put it differently, it relates to the fact that the text becomes a representation of the author's own, perhaps momentary, reality, to the point of being an altered reality, as in Magic Realism, equating the known with the unknown.

2.2.2. *Composition, Creation, A Model Kit*

During the 20th century, the act of artistic creation was increasingly taking the form of the modelling of a virtual space, or representation of a possible world model, and so was musical work. A work is considered a virtual model because its art space is constructed by possible and probabilistic attributes. From the representation of *an only* reality, the creative act has arrived at modelling of *some* reality, and in this, it polarised narration and modelling. The transition from the representation to the modelling has taken a few steps throughout the modern movements.

Before the dawning of modernism, which began in the late 19th century, a "work of art" was understood to be a *description* of reality, while the concept of the work and the process of composition in the 20th century followed another path, prioritising undisguised *embodiment*, or *realisation* of reality. As V. Rudnev states: "The positivism⁷ followed one's bent of description of the existent reality, and modernism aimed at modelling of one's reality (in this sense the theory of evolution by Darwin appears rather modernist, or, at any rate, is positioned at the border)" (Rudnev 1999: 178). "Postmodernism was the first (and the last) movement of the 20th century, which plainly recognised that the text does not reflect the reality, but creates a new reality, or most likely even multiple realities, which are often not in the least dependent on each other. Because every story, after all — in compliance with the interpretation

⁷ The positivism here is associated with the realistic world outlook, which is the one preceding modernism.

of modernism — is a story of creating and interpreting the text. From where, then, is the reality to be expected? There is no Reality, indeed. There are different virtual realities, if you will ...” (Rudnev 1999: 223)

As soon as symbolism, one of the earlier modernist currents, appeared, one could easily trace the displacement of the aesthetic centres in the creative work: a move away from the representation of the reality towards the expression of the impression, a portrayal of the imaginary world of fantasy, dreams, the unconscious, or mythological. This testimonial of the symbolism is common knowledge, but looking at it now from the creative point of view, we find that the focus of symbolists’ attention is not the actuality narrated in the work, but virtual reality, the modelling of which coincides with the writing of the work.

Francis Claudon directly indicates modelling in modernism, in his arguments on whether there is symbolist music and, if so, what it is. Claudon remarks on the material significance of the origin of symbolism: “It can be claimed that the symphonic poem of the symbolism always has antinarrativity at the heart of it: such is indeed the case why Saint- Saëns is easily distinguishable from Franck, Smetana from Scriabin, Dukas from Schoenberg or R. Strauss. However, examples of either of the forms⁸ we find in Liszt’s *Mazeppa* and *Hamlet* – the dramatic theatrical works, and the score is built as a narration, in which the plotline is trailed; instead *Orpheus* and *Les Préludes* (works of the year 1854) are kindred with the symbolism, for here the theme does not possess clear contours, and the language system of the poem, unlike in drama, is determined not by descriptions, but by impressions” (Claudon 1998: 292). If one continues the idea of Claudon in this context, the impressions are particularly subjective material, reflecting an individual world vision, i.e. they project personal virtual reality.

Another significant idea brings up the similarity of the symbolist language system with mathematics: “In actual fact, as in any new musical language, here we deal with mathematics, at that, no less complicated and bold than all preceding mathematical systems” (Cassou 1998: 22). This note discloses links between such contrasting musical movements as symbolism, actualising the plan of content, and the logical techniques of composition concentrated on structure, where the plan of expression becomes of the utmost importance⁹. Many techniques of the period are among the logical, structural ones, especially constructivism (being interpreted as a construction of the

⁸ Here Claudon differentiates and opposes two kinds of the symphonic poems: those of Romanticism and of symbolism.

⁹ The plan of content and plan of expression here refer to the notions applied in the theory of glossematics by Louis Hjelmslev. The former implies language matter, and the latter concerns language form.

model by means of the ready blocks-details, a true meccano), the dodecaphony (solving of the problem of how to dispose in the assigned space twelve or fewer tone-points) as well as the later serialism and stochastic technique.

The appearance of the “possible worlds” semantics in the 1960s by its founders J. Hintikka, S. Kripke, D. Caplan, and R. Montague as an original discipline, changed the general view of a work, but this discovery also predetermined the postmodern aesthetics. Views of creation as both a modelling and an interactive process can be construed as the turning-point in European music history, and the reference point of the new art. We speak about the symphonic concepts by G. Mahler, D. Shostakovich, and A. Schnittke as being about the world models, and it signifies that Mahler, Shostakovich, and Schnittke are disposed to project the potential realities or to model an imaginary possible equivalent of the reality. The principle of modelling of the possible relative playing space is opposite to the principle of narrativity by its properties. Going into the mode of producing a text, the modelling might be defined as an *active type* of creative work. In the modelled work, the narrative can be present as an element, but its functions become deferred and enfeebled.

Messiaen assembles or even mounts his compositions in the likeness of the mosaic made by rhythmic and timbre blocks narrowly fixed to each other. The time as duration and rhythm, and the colour as a product of blending of modes and timbres, are the two values characteristic of those inlays, and Messiaen reveals vital interests in them. Even the titles of some works programme semantic fields of time and colour: *Timbres-durées*, *Chronochromie*, *Couleurs de la Cité céleste*, *Quatre études de rythme*. Although in the latter, the title raises a rhythmical problem only, the composer combines his techniques of work with the rhythm and with the colour even under conditions of the sole piano timbre. Thus, in the études *Ile de feu 1* and *Ile de feu 2*, framing the four-etude composition, the colour predominates, however, in the central movements of *Mode de valeurs et d'intensités* and *Neumes rythmiques*, the rhythm prevails. Meanwhile, études II (*Mode de valeurs et d'intensités*) and IV (*Ile de feu 2*) are arranged in serial techniques.

Another example of using the mosaic strategy is the *Turangalîla-Symphonie* (1946-48). The title may convey that Messiaen sees composing as a constructive game since the compound Sanskrit word *turangalîla* among many other meanings, keeps the two key meanings, which are *lîla* as game and *turanga* as movement and rhythm. Within the framework of Messiaen's outlook, this *game of movement* would also mean the game of different types of movement. The variants of movement are measures of the time because a movement is measured by time, and here movements associate with different streams of the time, of which the composition is modelled. The composer

himself clarifies the semantic nuances in the meaning of *game*: “The game in the sense of the divine impact upon cosmos, the game of creation, the game of the destruction and reconstruction” (Ekimovsky 1987: 148) and otherwise repeatedly emphasises the divine parentage of music: put differently, for Messiaen music is created, or *modelled*. This denotation draws us to Scriabin’s earlier interpretation of the *divine game*, a term used in his philosophic system as a metaphor for creative work, and to Hesse’s *Das Glasperlenspiel* giving equal meaning to “game of creation”.

Edgard Varèse, called a creator of the neoarchaic musical myth by L. Akopyan, practiced drastic use of the percussion imposed by his belief that they escape unwanted narrativity (Akopyan 1995: 149). Not surprisingly, the cult of the percussion coincided exactly with the period of the reevaluation of the conceptuality of the creative work. While analysing *Ionisation* (1929–31), Akopyan refers to that opinion by Varèse in order to point out a strong discrepancy, bordering on contradiction, between Varèse’s statement and understanding of *Ionisation* as a variant of the modern myth “narrated according to the major canons of the creation of myths” (Akopyan 1995: 150). Notwithstanding, this confrontation between concepts of narrativity and creation is surmountable because it is not exactly the narrating that we must understand under the creative act of the myth: producing a myth is not a description but the modelling of the reality, i.e. an active creation of some reality. Thus, Varèse has indeed found an approach to negotiate the narrativity.

Designing also may be expressed as a pre-planned performing of a composition via assembling the parts of it together, or quite the contrary decomposition — via disassembling. Let us take Stockhausen’s *Stimmung* as an example for such an extended modelling during performance. It may be introduced as playing with “building blocks” by laws of the intuitive compositions. The composer, the demiurge, offers the “blocks”, which must be used in erecting the construction of the composition — six tones all together forming a fragment of the overtone series; also syllables and words including mantras and names of the gods; also texts — and presets conditions and the programme of their realisation, which are the rules of the game. The rest is left for the performers, who are expected to implement the programme. This is to say that in this case, the variant building of the composition is equal to performing.

Basically, every work with aleatoric potential traces back to the modelling, even to the simulation of game, since the key meaning of the aleatoric technique is the play of chance. In postmodernism, the modelling and the play underlying it are the fixed ideas, around which the whole universe is revolving. This tendency is elucidated by the theory of games exploited and described by Iannis Xenakis in his book *Musiques formelles*, although Xenakis did not accept the aleatory as such. As he refers to the theory of games, his *Straté-*

gie was intended to become a competition of two orchestras, which ought to be synchronously performing *tactics*. The tactics, in turn, are static fragments not limited in duration of performance, and based on reproducing types of texture by following some formulated rules. Though the number of the established tactics is small, the number of possible combinations is enormous.

Berio's *Thema: Omaggio a Joyce* (1958) is the inverse example of the decomposing of the basic matter into its component parts, where the pre-existent integral whole (the recording of an excerpt from *Ulysses* read by Cathy Berberian) is broken into odds and ends in order to create the composition. However, the idea of breaking something into pieces finds a very peculiar realisation in B. Zimmermann's *Sonata for Viola solo*, which is structured as a serial chorale processing: "The tune *Gelobet seist du, Jesu Christ* is broken down into its smallest melodic and rhythmic elements, their gradual stratifying, growing, germinating develops, according to the composer, 'the meditative comprehension of the chorale'. In the end, the tune of the chorale comes, decorated by imitations ('in the manner of Pachelbel') having been prepared many times and in many ways" (Pantielev 1995: 63). Therefore, what is being decomposed is the text; the choral is not shown in the initial stage. As an origin, it is brought out of the sonata, but brought in afterwards as a result of the process, likely being composed anew.

Treating some epoch and some culture, a composer enters the realm of modelling and produces in his work a virtual model of intercultural communication — a cultural dialogue. The virtual space of the text is organised according to two tendencies: the modelling based on the ready sources, and the modelling based on the new and unknown material. The virtual modelling demands realisation in the interactive space, where the recipient is present and not only responds to the text, but acts as a co-author of the model.

2.2.3. *The Role of the Author, or Le Marteau sans Maître*

I am approaching a very significant issue: what it means to be a multicultural author, and whether it is appropriate to bring up this question at all. In discussing the role of the author in the M-text, let us proceed from the assumption that the M-text could form as the product of a personal creative act. In his novel *The Island of the Day Before*, U. Eco remarks on his protagonist: "Roberto has learned to see the comprehensive world [...], behind which already there is no Author, but if there was an Author, it was as if he was eliminated, changing himself from too many points of view." (Eco 1999: 144). Roberto's view on the Author of the world describes the very postmodernist interpretation of the author. Applied to the author behind the M-text, it highlights the

image of the author coming out of the text as sort of incognito, many-sided, and yet quite distanced from his created work, like an observer.

The conspiracy of the author behind the text and his discreteness contest the wholeness of his image because the author has vanished as a sole figure patronising the text, and shows up in different voices. The author undertakes different attitudes and suggests him- or herself from different perspectives, that would remind us of Bakhtin's notion of textual polyphony. In compliance with this condition, the M-text would appear either as a text with no author, being separated from this figure, or it would illuminate an ambiguous multisected figure of the authorial voice. This role of the author applying multicultural behaviour may be best defined as a mediator, representing more than one culture, performing mediatory links between them, and thus, negotiating the pre-texts and representing them in one resulting text. Authorial functions are reconciled with those of an M-text-finder, the one who envisions inside the M-space a concrete virtual dialogue of cultural pre-texts, extracts it from the M-space, and embodies it into a concrete M-text, enabling the pre-texts to run by these actions: to this effect the M-text is akin to a documentary — documenting a possible cultural dialogue, and representing it in the actual space.

The intertextual concept of authorship provides the most interesting potential for this exploration: in it, the text is regarded as an independent structure spoken by the medium. The creator of the M-text becomes a cultural mediator: accordingly, by actions of the cultural mediator, the text-sources are transported from their original cultural contexts into the shared space. The author, thereby, must be included in the initial cultural spaces, and the author enables their interaction by being a tool of this interaction. One of the author's mediatory functions is becoming the cultural translator or interpreter of the cultural pre-texts. Thus, he promotes the reality of a new fusion. The title of this section refers to P. Boulez' *Le Marteau sans maître* because when submitting the fact of creation to mediation, the text, though developed by means of the master, at the same time, becomes detached from the master, taken as a self-generative system, representing the relationships of its pre-texts.

From this point of view, the mediatory role of the author in the mechanism of the pre-text's communication is to activate extraneous alien code systems by bringing them to exchanges, during which some correlations remain, some disappear, and some are substituted for new ones. Therefore, mediation governs the generation of new meanings. This is the way the information interchange occurs — by means of intercultural translation guided by the author's operating role. It is the author who establishes conditions of the dialogue, empowering the dialogical situation to run, and assigning parameters of the dialogue.

The multicultural author manipulates and transforms the original cultural data by making operations with the sources such as the advancement of some entities, and deletion, blocking, and freezing of other entities. He deals with activation, transference, translation, transformation, and substitution of the current cultural information. Extracted and, perhaps, altered, cultural paradigms become incorporated into a structure with a new syntagmatic relationship. Saying that the author, as a cultural mediator, enters both or more initial cultural spaces exploited in an M-text underscores that the author has to adopt the language of other cultures, i.e. other code systems; however, it is the mediator who advances or erases parts of the information, transferring some active entities into the new model, while denying other entities.

The simplest example illustrating the author's interpretative or translating course can be recalled in connection with Henze's practical project *musica impura*, developed around music as a language. The project was run as a particular tactical scheme for getting into contact with the listener and providing the author with communication. Henze considered music to be a system of signs capable of carrying information about its content, starting from the premise that there is always something non-musical behind music: an idea, image, feelings, or state, hence *impura* (it. *impure*). After Henze, in order to communicate with the listener, the composer may use signs, which Henze himself called *ciphers*, taken from the well-settled European musical tradition. What, in fact, occurred was that Henze took components of the Western musical collection up to the tradition of Classicism, to incorporate them into the avant-garde style.

This is a curious case: accomplishment of this task was impelled by the circumstance of being an outsider within another culture, a foreign avant-garde composer, not favoured in Italy, where he was living — a country oriented to the academic and folk tradition, — and having an audience's blockade around him. Genres and styles, manner of performance, instrumental solutions, forms, quotations, musical gestures, and compositional techniques let Henze interpret his avant-garde compositions, filling them with stable associations (Loseva 1995: 117-126).

For the hypothetical listener, Henze introduced familiar signs within unknown whole. A question emerging at this point concerns the cultural disposition of the recipient and the destination of the whole mediator's operations — the intended recipient — because the reader is indubitably a part of the entire construction of these relationships, and the text is meant for reception, reaction and response. In contrast with a common case, when an author runs a textual communication for a reader, situated on the same side of the cultural border as the author, here is a situational inversion, when an author-mediator programmes sources for a reader behind the border relative

to his own avant-garde position. Henze applies the reader's lexicon to be performed with his own avant-garde syntax.

The point of multiperspectivism is asserted by Nono in the article *Text – Music – Melody* proposing appearances of stereoscopy. It is represented in compositional design in the interplay of sounds with the text in his works. In the 1950s and 1960s Nono plays with the text and analyses its body and microstructures (Kirillina 1995: 26-27). His creative analysis results in discoveries of unexpected meanings of the words and phrases, while his task remains to find stereophonic sound of the text alike and to pull up all connotations at the same time. When it was first tried in *Il canto sospeso* (1955 -56), the sound seemed so sharp that the technique was critically condemned even by his avant-garde colleagues.

It is remarkable that about the same time, P. Boulez took a multiperspective technique for his three chamber cycles *Le visage nuptial* (1946 – 52), *Le Marteau sans Maître* (1953 – 55) and *Le Soleil des eaux* (1950 – 65). In these cycles based on Rene Char's surrealist poetry, where a word is an extract of concentrated senses opening many ways of reading, Boulez chose to interpret the text while disseminating or condensing the semantic field. There are only three vocal movements (out of nine) in *Le Marteau sans Maître*, but they are the semantic centres of the cycle. Similarly, inspired by the experience of Boulez, working out the meanings of the text, in what could be compared to the presence of a multisected figure of the author, E. Denisov wrote his op. 1, the chamber cantata *Le soleil des Incas* (1964) setting the poems of the Gabriela Mistral to music.

As a matter of fact, many compositional models in one or another way target a regression into a zero point, and look for a border between some opposite objects. This includes a specific border questioning musical and non-musical, such as the one between the musical and textual sound, or between the sound and silence, in which case the focus on the transition or the intermediate pretends to perform mediatory links between the two poles. In particular, Berio addressed correspondence of the musical and verbal sound as one of the musical and verbal languages, and went through the border between them.

To continue the issue, Nono of 1980s explores the sound in space and the relations between the sound and silence: what the non-sound is, where the sound starts and ends, and when the sound becomes the non-sound. This topic receives an ontological interpretation and springs from Nono's collaboration with electronic and philosophic-linguistic studios. The novelty is understanding the nature of the sound as an acoustic and psychophysical phenomenon; it addresses the nature and original values of the sound as it is, apart from the

musical sound: it is the sound that originates from and dissolves in the silence, and that is transferred in the space.

The central work that realised this exploration of Nono is his *Prometeo* defined as *tragedia dell'ascolto* (*Prometheus: A Tragedy of Listening*) — a work similar to opera in its purposes and modes of performance, but exceeding the opera genre by sense: the plot and the main character, Prometheus, are understood and represented symbolically. All that happens to Prometheus is represented in the musical sound and operations with the sound.

The sound, silence, and in-between became a topic presented in music in many aspects, also influenced by oriental philosophies, suggesting the antinomy of the sound and silence with the emphasis placed on the beginning of the silence and rise of the sound. The interplay of the two poles, is often announced in the title, as in the case of Sofia Gubaidulina's symphony *Stimmen... Verstummen* (*I Hear... Silence*) (1986), B. A. Zimmermann's *Stille und Umkehr* (*Silence and Return*) (1970), E. Bergman's *Silence and Eruptions* (1979), etc. In the meantime, J. Cage's piece 4'33" and his silent happenings could be recognised as extreme conceptual expressions of this realm, referring to the content and substance of the silence and attending the silence after the philosophy of Zen.

All the pioneering around the relationships of the sound and non-sound has been a constructive exploration of the sense of the sound, delimitation of its boundaries, metamorphoses, and interconversion of the sound properties, in which the musical sound has been converted into pause, space, or sound of speech, introduced as extensions of the musical sound. The accent placed on the modelling in composing and search of what can be a new music modelling substance came as an avant-garde challenge, a change-over of the entire language paradigm, meaning simple access and a switch to other language systems. The sequels of that state of mind manifesting the negation of the inheritance and adherence to rules led to revolutionary creation and choice between the new language systems in avant-garde, and free selection of the language system or systems to be assembled in postmodernism.

The active languages chosen by an author as a mediator interact within a single work, and thus a cultural language becomes reformed because, in the act of constructing a new hybrid language, it assumes partial substitution with other language systems. Since the art of the last century composition has moved away from adherence to the norms and pre-settings dictated by a principal working style or by the mainstream. When composing approaches modelling, the modelling starts with the language. Otherwise, it begins with the search for a modelling substance. The author is unrestricted in forming and combining language systems regarding his intention, the idea of the work, and composition. Selection already begins with the elementary units of the composing: sounds and, to put it precisely, sound-timbres, to which phonetic/

phonic units may also be equated if needed. The selection also concerns pitch scale and methods of arranging sounds into a system, verbal languages, and texts reckoned in the sound material in their phonic expression. Compilation of the language goes far beyond the traditional musical elements, so that the composition crosses the art borders.

Substitution is seen particularly in modelling of a musical language from non-musical units, when the composition is made by the involvement of extra (either phonetic or graphical) resources. Then a work as a sound formation can be seen as a mediation of the art database. Thus, we might consider that the following works take an intermediate position between the art language and the musical language: *Fontana Mix* by Cage presented on 20 pages of graphic matter, and B. Zimmerman's *Requiem für einen jungen Dichter* combined a number of texts in various languages for conceptual and phonic reasons. The famous *Thema: Ommagio a Joyce* by L. Berio introduces technical fragmenting of the text, used as a sound substance, eventually transforming into indistinguishable noises. The raw material for the modelling served a recording of the fragment of Joyce's *Ulysses* read by Cathy Berberian. In *Vier Galgenlieder* by E. Bergman, the choir — *a cappella* — utters, screams out, and whispers Morgenstern's poems in different modes, instead of singing.

Thus, entire textual pieces may well acquire sonoric values. More than that, there are plenty of examples in which a lingual staple, being neither poetry nor prose, replaces regular sound material. These cases show that any types of sound may be valued not as just sounds, but as musical sounds. Cage's *Fontana Mix* is a variant of the tape music, where, in composing, Cage compiled the most common everyday fragments in the roughest forms: scraps of conversations, broadcasts, and radio interference taken from existing tape recordings. Similarly, in his *Requiem*, B. Zimmermann, along with the reading of philosophical thoughts and fragmented poems and prose from tapes, includes a gigantic montage of speeches by twentieth century political figures.

The linguistic or textual units appear as building blocks and basic elements of modelling. In the opposite direction went G. Ligeti with *Adventures*, and P. Schaeffer and P. Henry with *Symphonie pour l'homme*, a concrete music piece assembled from sound scenes represented and replaced, (in fact, real dialogues), where personages perform everyday conversations wordlessly, while the vocal lines and gestures, articulation and singing or conversational manners signify emotions, states and expressions of the excluded words.

The borderline between music and visual arts is indistinct as well, embodied by visualised compositions such as scores with graphic notation, culminating in so-called "silent music" — an extreme form of graphic score that exists solely as a visual representation, a "museum state" — not destined for performance or audio experience at all, but for contemplation, as in the

case of R. Haubenstock-Ramati and some of his scores. Driven to the edge, this new aspect was exploited by Cage, who offered the extreme collection of silent scores arranged as an exposition.

Some forms of music visualisations take another path and turn into advanced music theatre, merging music with movement and gesture. One example is Henze's dance-drama *Orpheus*, a sample of plastic musical visualisation, a modern equivalent of the Antique *triune chorea* since all the three constituents — music, movement, and the verbal component presented through the poem by Edward Bond — are well adjusted in accordance with each other. Another kind of theatrical visualisation went as far as offering to involve one's imagination, in a series of *imaginary ballets* by Henze and his *Le Miracle de la Rose*. The latter work in the likeness of a suite, presupposes that its program must revive in the imagination of the listener, and what is more, the listener is obliged to do it for the full reception of the work.

2.3. *The Question of Identity*

2.3.1. *Rambling Identity*

The multicultural author is subordinate to the issue of having the multicultural personality because hypothetically, a creator of the M-texts must be able to show a mixed cultural basis. In this point, this research stumbled over quite a serious obstacle: the common firm statement and belief in the personal impossibility of being multicultural. Yet it is well-based on the tendency to oversimplify the multicultural idea by reducing it to patterns of group activity or its production, under conditions in which the representatives, natural persons, would bring, one by one, a distinct cultural identity into the team. In search of persuasive arguments for whether a person could be considered to be “multicultural,” there is reasoning that allows one to introduce the problem of *personal* multiculturality and to adduce the following motivations in defence of the M-texts as personal projects:

- Discussed above, *translating* or *mediating* activity of the author as regards the cultural pre-texts makes the author a tool of cultural communication. The author becomes a mechanism, which activates processes of hybridisation, bringing cultures into contact and connecting them. Cultures communicate through texts while the author controls and directs this process.
- The evidence of being *bi-*, *tri-* or *polylingual* provides an obvious analogy for the equal possibility of being *bi-*, *tri-* or *polycultural* by birth, way of education and, now we can add, by way of life — a fact that can hardly be doubted. In the modern world, there are many musicians who have grown up in multicultural conditions, such as mixed families and mixed type of (musical) education, including the following of different cultural music schools. These musicians, whose individual musical production is

accompanied by multicultural behaviour, present different identities, and can be specified as cultural hybrids.

• Yet, there is a question of identity: however we associate authors with their inborn cultural origins, the question of identity remains disputable. This point of origin is contested every time I. Stravinsky is called an “American composer” or M. Chagall a “French painter”, and when J. Brel is thought to be a “French singer”. There are many who live different cultural conditions by deliberate choice or by chance. And what about the identity of those who choose to set their own virtual conditions, their own milieu, by which they live? This is to say that identity is not about where we come from, but perhaps about where and how we feel the *self*; it is about what we create and what changes we undergo in the process of being.

Let us start the issue of identity with a case of living in another culture, and to turn back to J. Kristeva’s observation of her own foreignness abroad. This issue is of particular interest because, in defining her own identity through the language in the process of enculturation, Kristeva questions being a foreigner *de jure* and being a foreigner *de facto*, when she juxtaposes her past identity with the present one. She draws a distinction between actually *being* foreign and *feeling* foreign: “I am someone who is not fixated by my own origins. My origins are a trace amongst others, from which I have tried to build what some would call an oeuvre and others would call harmony. The third is less pleasant but it is a construction. I am that construction. I made myself with elements that come from my parents, obviously. Analysis enabled me to inhabit them, to revisit them, but they are elements of a construction that I believe is very autonomous. That is what I try to say in my books, that whatever our departures, this European culture has taught us that we can build from a departure, that we are not programmed. That the programme is modifiable and flexible”¹⁰. Here the origins are considered as *one of the* elements, *one among* the others, but not *the one* and not *the only*. Kristeva invites us to consider identity as a construction, in which the origins, though important, are quite possibly less present than the other overlaid elements.

Current cultural investigation has surmounted the stage of understanding one’s cultural identity as a single monotonous attribute. A recent fundamental theory on cross-cultural adaptation speaks of a set of personal identities and recognises an *intercultural identity* in these patterns. It also declares that identity is not a fixed state, it is not established once and forever, but it is a course in dynamism that deals with temporal change.

The theory comes to conclude that true identity is a process of moving from a cultural identity to an intercultural identity. It is reflected in the notions of the adopted and acquired identity in opposition to the *attributed* and

10 Julia Kristeva, *étrange étrangère*, op. cit., Chapter 6, 0 :54 :00 - 0 :55 :27.

assigned ones. It is a constructed form, built up during the entire life process, and dependent not only on a given (assigned) culture but also on the learned experience (learned cultures): “The term *intercultural identity* thus refers to an acquired identity constructed after the early childhood enculturation process through the individual’s communicative interactions with a new cultural environment” (Kim, 2001: 191). In the process of transculturation, identity can be presented as a many-dimensional setting. Each of us has synchronous *identities*, which relate us to different cultural spaces: *the local, the regional, the national and the global* (Baumann, 2003)¹¹.

Canclini’s study on hybrid cultures (Canclini 1995) could contribute to this exploration with a good collection of examples illustrating how identity is received by the inhabitants of the border cultures and how it is viewed by those who experience the multicultural situation around them. After Michel de Certeau and his observation of the immigration in California, it postulates that cultural borders do not coincide with geographical, so that “life consists of constantly crossing borders”, meaning borders mainly in figurative sense: “The mobility rests on the postulate that one is not identical either by birth, by family, by professional status, by friendships or love relationships, or by property. It seems as if all identity defined by status and place (of origin, of work, of residence, etc.) were reduced, if not swept away, by the velocity of all movements” (Canclini 1995: 232).

A series of striking examples about Tijuana, a border Mexican city, also elucidates my points on identity. In individual images of its inhabitants, Tijuana is represented by intercultural references because of the great number of permanent and temporal migrants still connected to the city through friends and families. Let us note some interesting facts:

- “In the interviews of university students, artists, and cultural promoters from all social layers, there was no theme more central for their self-definition than border life and intercultural contacts [...] Two-thirds of the images they judged most representative of the city and about which they spoke with the greatest emphasis, were those that linked Tijuana with what lies beyond it [...] The multicultural character of the city is expressed in the use of Spanish, English and also indigenous languages in the neighbourhoods.” (Canclini 1995: 234).
- In his radio interview, the editor of the bilingual journal *La línea quebrada* Guillermo Gómez-Peña declared himself through a set of identities as a *post-Mexico, pre-Chicano, pan-Latino* and *land-crossed* (Ibid: 238), definitions which actually describe him in terms of Baumann’s set of identities as *the*

11 Baumann, Max P. 2003. World Music Festivals: Intercultural Differences and Transculturation in the Process of Globalization: presentation. At: *Simposio Música y Fiesta: Prácticas musicales y dimensión festiva*, Barcelona, November 26-29.

local, the regional, the national, and the global.

These examples help to understand identity either as an *oscillating* factor resulting from our own changes and from images of us created by others, or as a *multifocal* identity because, once it appears, an identity factor is present in our identity net: “When they ask me my nationality or ethnic identity, I cannot respond with one word, since my ‘identity’ has multiple repertoires: I am Mexican but also Chicano and Latin American. On the border they call me ‘chicango’ or ‘mexiquillo’; in the capital ‘pocho’ or ‘norteno’, and in Europe ‘sudaca’. Anglo-Saxons call me ‘Hispanic’ or ‘Latino’, and Germans have more than once confused me with being Turkish or Italian. The generation has gained ‘a view of culture that is more experimental, that is multifocal and tolerant’” (Ibid.).

Canclini’s own commentary asserts that because this generation is situated in-between (it is being in-between two worlds, past and future, not left and not entered, etc., that characterises the border life) “they decide to assume all possible identities” (Ibid.). In other words, being in a “gap” involves lack of self-definition and search for a definition of who they are — a situation similar to what has been observed above as a process of creating an identity by a new culture or a culture stepping into a new stage of development and reconsidering its image, being in a process of self-definition. Besides, the net of identities is organised as the self-identities, or self-estimations, and the outside images, which could provide a stimulus to revise and overwrite the self-identity.

According to Canclini, hybridisation is defined through three major cultural processes: the decollecting as breaking up and mixing of the cultural collections, deterritorialisation with the following reterritorialisation of the symbolic processes, and hybridity per se as expansion of impure genres (Canclini 1995: 207). All these terms are used to specify rearrangements occurring inside the cultures. The decollection means cultural objects and contexts became mixed and lost their correspondences. They can be redistributed in any order, quite independently. The deterritorialisation and reterritorialisation are used to explain redistribution of the territorial and location patterns across the national borders. As a matter of fact, the notions refer to the symbolisation of the actual territory (Canclini 1995: 223 - 232).

All of what Canclini says regarding the identity question also has much to do with his consideration of deterritorialisation and reterritorialisation: “Where the borders move, they can be rigid or fallen; where buildings are evoked in another place than one they represent, every day the spectacular invention of the city itself is renewed and expanded. The simulacrum comes to be a central category of culture. Not only is the ‘authentic’ relativised. The obvious, ostentatious illusion becomes a resource for defining identity and communicating with others” (Canclini 1995: 236).

Not only life experience and learning practice, but also the space where we live creates and redistributes our identities. Living in the city makes us more intercultural. The urban space is configured as a space of mixing, bringing together different styles and languages. However, even staying in distant isolated communities and groups still does not prevent us from an interfusion, for instance, through the mass media. Space unwittingly keeps us in the multicultural dimension, constantly redistributing the borders.

Many researchers impart to today's life a strong connotation of "strolling", performed through the notions of pilgrimage, a state of staying in-between, experienced as a series of fragments or as a continuous present out of future and past. The sense of identity changes over modern and postmodern times like the meaning of composing itself. In modernity, identity needs to be found, while in postmodernity, identity is a continuous search (Bauman, 1996: 18). Both cases bring identity to the state of creation, although in the former it needs to be created once and in the latter it is permanently under construction. We model identity as we model virtual reality in a work, and as we model a composing language. Thus, in modelling a work, we model our identity but also, with every work we recreate the identity anew.

Our interculturality may be activated and inactivated, in the likeness of some latent abilities, or perhaps interrupted and deactivated. After all, it is not the ability of identity to change and become intercultural that should be called in question, but instead our own perception of our identity. Cultural identity addresses the borders of the self, our position in reference to our origins and to the present, and it responds to the challenge of *now* and *here* along with all our *before* and *elsewhere*. The ability to locate and reformulate ourselves demonstrates our personal capability to move the inner borders, to decollect, deterritorialise, and reterritorialise ourselves: what our bounds are, whether we are able to be in line with our experience and estimate this experience, how much we are able and ready to include, whether we let this newly-acquired experience in, whether we are able to process the new cultural patterns and be reborn in the new inner state, and eventually, how often we review and re-establish our potential borders.

2.3.2. *Homo Multiculturalis*

Back to enculturation and obtaining identity through the language, Lotman's distinction of the two types of language acquisition, which he also recognises as being ascribable to different stages of life (Lotman 2000a: 417) might also be relevant for this topic. One type is *training by texts* adequate to early childhood and the learning of one's own native language. A child generates new texts once the applications of the learned texts have been memorised. Another

er type is *training by rules*, which comes into use later on, and corresponds to the learning of other languages by adults. The new texts are generated once the rules have been memorised. It could include learning of texts as well, in which case the texts are coming as rule-models.

Apparently, this distinction leads Lotman to categorise cultures, and consequently languages, which reflect general cultural organisation, into two types, according to their systems: cultures in the aggregate of texts, and cultures in the aggregate of rules. To put it another way — *the cultures of texts* and *cultures of grammars* (Ibid: 418). Their aspects have been summarised in the following table:

Cultures of Texts	Cultures of Grammars
The founders (gods, heroes) teach behaviour, they show and offer models.	The founders offer rules.
The founders establish the culture as a sum of texts.	The founders bring metatexts.
Instructions are permissions by their nature.	Instructions are prohibitions by their nature.
The culture advances custom as a main principle.	The culture advances law as a main principle.
The rules are estimated beneath the texts.	Realisation of the law is more important.

Table 1. Cultures of Texts versus Cultures of Grammars, based on Lotman’s categories.

Thinking of music, out of many cases offered by the history of musical styles, the strict polyphonic school would be a perfect, perhaps even the purest example of the culture of grammars. It developed many restrictions and elevated rules for composing to an absolute position to follow. Diametrically opposed, the art of Asian *maqam* or Indian ragas, would be a perfect analogy to the cultures of texts, where the teachers impart knowledge to pupils in the form of models: in the act of simultaneous composing and performing, the set of instructions helps to develop the idea of improvisation.

Some of Lotman’s deductions are relevant for the further exploration of possible behaviours of the cultures, or two cultural pre-texts/languages in the M-text and actions of the mediator with them:

- Both types of acquisition could be applied to the same language, but

they relate to different systems of cultural organisation (Ibid: 417).

- As a result of the aforementioned different cultural constructions (cultures of texts and of grammars), the texts, when shifted to another cultural type, perform a functional transformation (Ibid: 424).
- Those types of acquisition appear as phases of the cultural evolutionary process pictured by Lotman as the swing of a pendulum: “When initial civilisation formed as a system of customs becomes stiff to the extent of catastrophic increase of superfluity, there comes a necessity of self-conversion, which is realised as inputting of some cultural grammar. At this stage the ‘grammaticality’ comes out as a revolutionary principle and leads to the drastic complications of the inner structure of the cultural code. However, the rules also tend to become stiff. Their superfluity increases and efficiency of adoption and preservation of information begin to decline. [...] At this stage invasion of the ‘text principle’ into the cultural construction drastically raises its informative capacity” (Ibid.).

In European music, the changeover of mainstream and dominant styles exemplifies the latter of Lotman’s issues. When potentialities of the strict polyphony (grammar principle) as a composing technique were exhausted, a free polyphonic method (text principle) replaced it, suggesting renewal of the former style with fewer limitations and freer principles. At this stage, the culture of polyphony became more “textual”. However, later on it was replaced by formation of the new harmonic style, presenting its own rules (grammar principle). Developed to the peak, the rules dissolved in the emancipation of dissonance and the destruction of tonality (text principle). With the increasing dynamism in the 20th century, contrast tendencies succeeded and overlapped each other, such as excessively large tonality in impressionist and symbolist composing (text principle), early atonalism (text principle) as opposed to constructivism and dodecaphony (grammar principle), return of harmonic style in neoclassicism and neoromanticism (grammar principle), vicinity of serialism and mathematical projects of stochastic music (grammar principle) opposed to free capabilities of aleatoric and sonoric compositions (text principle).

Now, the question is how the texts and grammars introduced in cultural types and stages and in methods of cultural acquisition are interwoven with the problem of the relationships of cultures with a mediator and with the problem of identity. In reference to the topic on identity and interculturality, there are some concluding remarks about it:

The acquisition of texts — the foundation upon which the mediator generates new texts — basically means the acquisition of one’s own cultural codes, from birth. However, if a child encounters inborn bi- or multicultural conditions, on the analogy of the language acquisition by texts, he or she

would learn several cultures by way of texts. One should not exclude the possibility that this method may also work in the course of life, adopted as a basic method of learning — especially if it has been applied in one's infancy to more than one culture. Then, receiving new cultures may come through cognising their behaviours and models rather than rules. More than that, some musical cultures use the method of texts as a way of teaching musical tradition, as in teaching ragas, maqam, or Asian overtone singing: in these cases, a teacher conveys to a pupil not rules, but behaviours and models.

Acquisition of grammars guides the exploration of the world in the course of life. Referring to the practice of learning languages by adults, this type of cultural acquisition improves with the quantity of knowledge: the richer the experience of learning other cultures, the easier acquisition becomes, by using similarities and analogies. It depends on the personal intercultural competence — what one's first intercultural experience was (how early it started, and how extensive it was), as well as on one's familiarity with distinct types of cultural codes, etc. It is mastered by the self-potential of one's acquisition and one's ability to interpret cultural codes. To a certain extent, we could suppose that knowledge of only one type of culture would complicate cognition and understanding of cultures of other types and codes, and, as a result, reception and adaptation of cultural issues would take a longer time. Also the degree of adaptation might differ in this case, since the process would be followed by the *noise* or source-monitoring from one's own cultural sources.

Both types of cultural acquisition enable generation of new texts. The difference in intercultural experience may result in the final appearance of the new texts, i.e. in mixing procedures and models of mixtures. Trained by texts, mediators are drawn into a new culture following the same channel of cognition used for their own culture. New information is adopted more evenly, and runs similar to the way their own language runs, so that in the generated M-texts, cultural information of the pre-texts is mixed for integration into the model of fusion, or *assimilation*¹². In fusions, the material of the pre-texts forms a homogenous structure. The impact of the grammar method causes languages and cultures to work in a polyphonic mode: not merged or not completely merged, as it occurs in the models of *mosaic* and *application*¹³.

Each of us acquires several languages or language systems (not only verbal ones) that perform different identities and work overlapping, one over another by default, each in its field. Let us suppose that these systems be-

¹² For details see section about models of mixtures.

¹³ *Ibid.*

come depressurised: as a consequence, the established order gets broken, and modes of usage shift. The systems become mixed up: one system proliferates in the other one. Canclini's notions of decollection and deterritorialisation defined among processes of hybridisation (1995: 207) would help to demonstrate the cultural collections originally closed within the scope of their inherent systems and then disordered and redesigned. Reflection on the lingual distortion brings us to see an unexpected side of the phenomenon of multiculturalism, where the M-texts could appear as a language confusion and, consequently, confusion of identities.

2.4. Perception Point

2.4.1. The Cultural Hearing

The interpretation of the textual space through modelling is an effective way of understanding the role of the author in the M-texts, working with the pre-texts. The author is a mediator, activating the communication of distant cultural information that crosses the border of its own reality to enter the M-space for a dialogue modelling. In the meantime the context of the creation of the M-texts clashes over the counter question of the reader's positioning towards the M-texts. After the author's part in mixing and hybridisation, and the procedures and modes of creating the M-text, one of the major problems of the M-texts remains the problem of receiving, and one's response to them. This is about the reader's point of view, meaning that our feedback channel is, above all, highly cultural.

Taking Erik Bergman as an example, Finnish listeners usually are astonished when they hear that the music by their national composer, even though he chose an avant-garde and modernistic path, could have something in common with the multicultural¹⁴. Their hearing is blocked from receiving Bergman as a multicultural composer, and they receive his music instead from the dominating experience of the European culture and/or as their own national composer educated in the academic European way. In spite of the fact that Bergman attended many cultural and traditional music schools and devoted himself to travelling and learning cultural experiences, and to writing compositions on topics of other cultures reflecting his *other* vision, they still tend to listen to his music through the filter of their in-cultural hearing without exploiting a larger experience and intercultural musical competence. Listeners do not hear what they do not *expect* to hear. And the most they expect to hear is a European avant-garde composer with some exotic flavour — in the same way they receive Romantic composers with cultural influences — because they never learned to embrace another viewpoint and

¹⁴ Based on my experience of presentations, where Erik Bergman was introduced as an author with multicultural personality.

not to receive his music from the position of their own culture, and because it has not been an object of observation that authors construct their texts from different sources, performing a cultural dialogue in in their works.

Whenever listeners encounter something they presume to know, as originating from the same cultural space to which they belong, their hearing mechanically follows the idle linear function of the cultural hearing. It takes the path of least resistance, while the switching function of the hearing, that supposedly includes a wider view, an *encyclopaedic view*, referring to the meaning of U. Eco's term *encyclopaedia*, is not in use. When we find something seemingly familiar to us, we would first correlate it with the nearest possible reality — that of our own culture. We would search in the circle of facts closest to us, if there is any possibility of associating it with them, and we would build our associations upon this cultural basis. However, this is as if the listener sees a text as situated on the same plane where he or she is, seeing it as flat, instead of looking at the text from above and seeing it as three-dimensional (or even multi-dimensional).

The perception of Bergman as a “European composer” limits the listeners' comprehension, and prevents them from taking another path in hearing his music, so that even the fact of the multicultural competence of the composer, with lifelong extensive learning of non-European cultures, does not help to change the viewpoint. Incidentally, the same inert indolent patterns of perceptual framing impede the national listeners from recognising Bergman as a postmodern composer, referring to the fact that he has been taken as a modernist. From the viewpoint of Finnish culture in the 1950s, he certainly was, in relation to the current stage of arts, however, to say that he is a modernist is to ignore some facts. In the 1950s, Bergman was a follower of the new avant-garde techniques, and by this, he ought to be taken as an avant-garde composer, but he has always been up-to-date in advanced views and methods of composing, so now, from a present-day higher temporal position, we can reevaluate his artistic explorations via the postmodern outlook. Taking some other examples of cultural hearing, let us remember the only opera of Giya Kancheli, *Music for the Living* with an extra opera, called *Love and Duty* inserted into the main text of the opera and stylised in the Italian manner. In the Soviet Union, when the opera was written, this work was condemned by national criticism, and the principal misunderstanding concerned exactly the inserted stylisation... The composer was puzzled a lot about this inner cultural reception, when he commented: “For some reason, only our compatriots worry so much about it, but the Italians listen, laugh and applaud” (Zeifas 1991: 162).

We cannot rule out the possibility that this perception was caused by ideological views, because the opera was written in 1984, facing the gov-

erning cultural policy of the Soviet Union. Nevertheless, this is an example of a cultural misunderstanding irrespective of its plausible reason. The next example is more striking and refers to the performance of Stockhausen's *Moments*: "The Spanish music amateurs saw in the unusual actions of choristers (clapping hands, clicking tongue, playing the percussion) embodiment of the Flamenco folk style, while the audience of his own country treated these strategies as a fun or villainous destruction of the Western musical tradition" (Savenko 1995: 34).

These extreme examples of cultural perception show that the cultural understanding may enable even opposing ways of reading of the same work. In an M-text, a reader can be lost, or can do a misreading, or possibly can find only a single cultural track (or only a portion of it). The reading depends on the cultural focal point: whether it is taken from the context of a pure European text, as a bicultural text, or as a text with a more complex identical structure.

The problem is also rooted in the fact that cultural declarations are not necessarily clear in the M-text. The efficacy and activity of our native cultural declaration within an M-text are misleading, causing one to eliminate intercultural information, and therefore cannot be a criterion for detection of this kind. The other cultural indicators can be well hidden inside the M-text. The backside is our intercultural competence and how much it coincides with the regulations of an M-text to give a full response to it. In order to read the M-text having the mechanical line abolished, the reader may need to make an *estrangement* from the text, even if in the first place they tend to accept this text as plain and culturally pure.

Estrangement is the term introduced by Victor Shklovsky within the framework of the Russian formalist school for a literary work. *Estrangement* or *defamiliarisation* describes an artistic technique, by which the writer does not bring things closer to our understanding, but instead creates a special perception of a subject: he brings a vision of it but not recognition of it. He does not call the subject by its name, but describes it as if the subject was seen for the first time and does not yet have a name. In applying the term of *estrangement* to the strategy of hearing, I mean adoption by the reader of an attitude, policy, and listening behaviour that leads the vision of the text out of automatic perception. The reader's first mandatory step in making a conjecture about a text is an abductive presumption that the presented text may be received culturally in a way other than the mode in which we are disposed to perceiving it.

The factor of cultural hearing creates strong obstructions for an image of a multicultural author. This is not that the text does not contain cross-cultural indications, but that the text might have rich potential, while

the readers may have different cultural positions (points of view) and possibilities as regards the reading of the text. They also may use different strategies to follow the text. A number of procedures are expected from the listener for tracking down the cultural information. These solutions may prevent confusion of the cultural hearing:

- The listener is supposed to abstract him- or herself from the dominating cultural norms and avoid or disable his or her own cultural projection. The listener must accept the fact that a text has a multicultural intelligence and form the intention to exercise possible reading schemes.
- Supposition of variants for reading the text begins with the reader's distancing from the dominating cultural tradition, concentration on the information obtained from the text, and the process of estrangement.
- For a start, the reader should make an abductive reasoning based on the multifocal standpoint. Recognition of the cultural pre-texts with the subsequent conjecturing about the content of an intercultural text and building a contextual frame require persistent upgrading of the reader's intercultural identity. The reader must maintain an up-to-date cultural encyclopaedia.
- The reader scans cultural texts, sorts out presumptive variants, and decides among the possible versions. These procedures go along with a comparative analysis. The reader's task is to detect and evaluate possible cultural threads. It continues with bringing the threads into a coherent scheme until the reader chooses the most probable version of reading.
- Finally, there are reading signals, running in parallel, in different cognitive channels of the M-text: musical, lingual and visual. Transferring and combining them into a single synchronised scheme would verify meanings of the entire text.

2.4.2. *The Model Listener: An Application of U. Eco's Concept*

Let us compare the situation of the cultural threads inside a text and reader's intercultural competence with the experience of reading of Eco's novel *The Island of the Day Before*. Eco has written a novel in which quotations abound, taken from the scientific and literary books of the Renaissance and Baroque eras. While in many cases, titles of the chapters refer to the titles of those books, he neither mentions the quotations, nor does he enclose them within quotation marks. In fact, he even protested against a publication of the text with comments concerning quotations and references. Nevertheless, among certain circles of European readers, the sources may be common knowledge; and those readers may be capable of following the indications that the text gives to them. But for a reader with a different cultural background, the sources remain unknown, and the indications say nothing. The same type of

stunt was done when mentioning in the section of this chapter, titled *Composition, Creation, A Model Kit*, without informing the reader neither in the body of the text nor in any commentary that it was building an association to Julio Cortázar's revolutionary novel¹⁵.

As mentioned, the readers may have different cultural positions or points of view towards the text and they may use different strategies to follow the text. An empirical reader crosses the M-text while reflecting his or her own cultural patterns and using his or her subjective experience and imagination. This chapter, rather than referring to an empirical or phenomenological reader, discusses the model reader, which is a textual project. The model reader of the text is an image created by the text and carried out by this text.

The model reader mirrors the model author, and both of them are frames contained in the body of the text. Intrinsically, they would concur in the same line within the text. For an M-text, it would be an idea of the reader, who retrieves all information about the text and its sources that has been included by the model author, verbatim, ideally. The model reader is on the right trail. Whatever image of the reader the empirical author keeps in mind, the model reader is produced by the text. It is neither an indefinite and variable image intended by the author for his work, nor is it a figure pondering on the text content and proposing a possible interpretative scheme for the text. Instead, it is an optimal solution of the text reading.

I am referring to the *model reader* strategy introduced by Eco in his *Six Walks in the Narrative Woods* and *The Role of the Reader* (Eco 2002; Eco 1984b). Eco suggests the woods as a metaphor symbolising the text, which could be read in different ways. The woods similarly remind us of the famous metaphor by J. L. Borges, namely his short novel *The Garden of Forking Paths*. In spite of the probabilities of realisation or non-realisation of senses given by the text and creation of the personal links by the reader, the space of the forest is organised by traps, or signs, which can direct the reader across the space.

So, the model reader is an abstraction, created along with the text. The reader most closely corresponding to the text is the model reader of that text. The text always includes the image of its model reader and programmes this image. This means that there is always information within the text. Speaking culturally, the M-text requires a reader with a multicultural

¹⁵ The term is used as a reference to Julio Cortázar's famous 62. *A Model Kit* (a commonly used English translation of the original Spanish 62 / *Modelo para armar* but also to the technique of his *Hopscotch* (*Rayuela*) pretending to use a situation of modelling, which is a redesign of the inner structure by changing the order of chapters intended to be performed by the reader.

competence — one who has the fundamental encyclopaedic knowledge of the subject. The empirical reader should possess sufficient tools to operate within the structure of the woods. In other words, an empirical reader needs a wide variety of information to be able to navigate inside the content of an M-text and achieve the level of the model reader of the text.

What are the relationships between a composer and a listener? The composer always gives the listener a task by proposing him a riddle to be solved. But now their relationships more than ever resemble a situation of a *co-authorship*. In avant-garde and postmodernism, authors particularly play with the listeners, locating them in the virtual space and time of their modelled world, and the role of the listeners is to detect where they happen to be. The borders and modes of composing extend till the very moment of receiving: often a work is “incomplete”, and much of the creative action is left for the reader: it is passed on to the performers and also to the listeners. They must continue the modelling of the text and realisation of its senses.

The act of composing conceptually has become an intellectual game: now, upon receiving a musical message, the listener must crack its code, because there is no universal composing style and technique any more, and every work of art comes as a unique model, applying different historical music sources. The situation of listening has changed radically, too: before, the communication of the author and listener looked rather like an arrow directed from one to another, while now there must be a counter motion, an on-line process. Indeed, the composer encodes his message but requires a listener, to whom it is offered, to re-code it rather than only to decode: thus, the listener is charged with completing the creative act. The composer creates a puzzle for the listener, who roams about this labyrinth. The listener is drawn into the process of producing the meaningful text as an active participant.

These are special concerns for the practice of musical listening in avant-garde and postmodernism. In the case of avant-garde, the listener stays without any clue because avant-garde invented new kinds of music with no historical analogues, owing to the total change of language paradigm and creation of new languages and their elements starting from zero: entire music systems and the smallest units for these systems, such as sounds. In the case of postmodernism, in order to guess the game, on the contrary, the listener needs to possess a great number of historical lock-picks, because postmodernism combines language systems freely. It offers for use the whole stylistic vocabulary of all times so that the choice is too large, and one needs great skill to manage all these opportunities by finding the right code.

The listener's participation in the game differs in what has been formulated by Eco in the following way: “With the modern¹⁶, anyone who does

¹⁶ Thinking of polarisation between modern and avant-garde, I presume that here, by “modern,” Eco apparently means avant-garde.

not understand the game can only reject it, but with the postmodern, it is possible not to understand the game and yet to take it seriously.” (Eco 1984a: 68). Interestingly, the quotation could be continued by the words of Vadim Rudnev, who notes that “Within the space of the postmodern poetics, deconstructing happens by itself. A text is being deconstructed by itself without requiring a researcher” (Rudnev 1999: 76). Reformulating the issue, one can take part in the postmodern game, though misunderstanding it, since post-modernist text is decoded by itself.

Whatever the case, generally, a text which contains readable potential is supposed to be working, which means that it exists in order to be read and realised. It basically means the necessity of having a destination point: the message needs to reach the other end of the chain and to meet a receiver capable of entering into the text, fitting a lock-pick, roaming about this labyrinth without becoming lost in the text but recognising the way out of it, and finding the hidden message, thus, activating it. Discussing the hide-and-seek game between the composer and listener of modernity after Eco’s concepts of *the fictional woods* and *the model reader* in relation to the musical texts, one has to pose questions about the inner design of the modelled space and about the functioning of the modelled space towards the recipient. It is of no less interest to get information about the *walkers* of these woods, attending, above all, to the possibility of becoming a model reader, which is the utmost task of a text. We have to inquire, who can walk there – what kind of reader – and what would be the functions and proper actions of the walkers in dealing with the texts.

Now, the woods symbolise a musical work as a text, which can potentially be read in different ways. Structurally, for the recipient, the space is organised by surprises, or *traps*. Opportunities for reading depend on both the composer who sets the traps for the listener in the woods, and the listener, with his or her competence to reveal these traps. The situation is specific: on the one hand, there are always traps destined for the listeners with their purpose being to ensnare the listeners and draw them into those guiding enlightening instructions within the modelled space. On the other hand, the traps can be well-hidden, while the empirical author may not have discovery of the pre-texts as an objective of the text. It may be that recognition of the tokens provided by the text is impossible without particular study and in-depth analysis by the empirical reader.

Picturing how the traps function and endeavouring to depict the portrait of the cultural reader, this is the right instant to remember Henze’s deliberate *ciphers* exploited to clarify his texts for the listener, in which case the signs are visible, evident and recognisable, and they aim at being recognised. Hence, the question is only whether it matters what kind of audience deals

with these models (referring to the problem of the cultural hearing) or, to put it differently: which potential listener is able to understand the meaning of these signs and to become the model listener.

Eco distinguishes two types of the model reader, of *the first* and *the second* levels, according to their behaviour in the fictional space of the text: “There are two ways of strolling about a literary text. Any art-text is addressed, first of all, to the model reader of the first level, who, having every reason, wishes to know what will be the end of the affair (if Ahab catches a whale, if Leopold Bloom and Stephan Dedalus would get acquainted after their ways crossed several times at 16 of June 1904). However, every text is also addressed to the model reader of the second level, who tries to understand the exact type of reader this text asks him to be, and who tries to find out how indeed the model author leads his or her reader. As a rule, to read a book once is enough to know the end of it. Nevertheless, in order to reveal the model author, one has to read the text more than once, and in some cases endlessly many times” (Eco 2002: 50 – 51). Thus, every text constructs its model reader, the one who corresponds to the text. This means that there is information that helps to decode the text even if these fictional woods are quite entangled, and that the information is always within the text.

Now let’s answer the formulated questions: which potential listener is able to understand the meaning of Henze’s signs? What kind of information should he or she possess to navigate within the content successfully? It is expected that such a listener must have the fundamental knowledge of historical European music, in which case he or she approaches the model listener of Hans Henze. Moreover, the precise location of that model listener is known, since the composer wrote those operas for the Italian audience of his time, which was, of course, well acquainted with the tradition, but not with avant-garde.

Regarding reception of and response to the information, the signs literally worked like traps. The following facts serve as arguments. At the very beginning, the avant-garde Henze’s operas, even driven by the ciphers, seemed so strange for the listeners, who were used to entire historical styles of opera, that they were perceived as ultramodern works. However, later on, the public became accustomed to these signs, and able to recognise them and to react to them. It can be said with certainty that the composer had pursued a certain object and he finally achieved it: the listeners hit the marks and the traps snapped them. Text is a labyrinth but text is a guide, too, because it has indices, pointing to the possible ways out.

For musical texts, let us convert Eco’s model reader into the *model listener*. Meanwhile, it may not be enough to stay merely a model listener because the musical reality often requires from a listener a number of other

capabilities. It is historically common that a musical text can ask the listener to be a *model reader* in the literal sense if the work includes not only musical references but also has a verbal text. The importance of the suggestions of a text concerning verbal reading in modernity cannot be overestimated. For some composers, the verbal text functions as a certain artistic strategy and upholds the conceptual construction of the work.

Conceptual works by Berio have plenty of resourceful and complicated hints. His composition *A – Ronne* is based on playing with the ideas of the beginning, middle and end¹⁷. Berio represents the conceptual part of his work by means of famous verbal quotations, which include the words *beginning*, *middle* and *end* in their source languages. Imagine the listener capable of understanding everything that is encountered in the text: such a listener ought to be a linguist, philologist, and a kind of polyglot... The main thesis of the composer's conception, the clue for this puzzle — the expression *my end is my beginning* — is skilfully hidden within quotations, and the model listener is assigned to arriving at it through the labyrinth built by Berio.

Berio's art of constructing such labyrinths is indubitable: he is very inventive when presenting it in his music. This fact cannot be taken as accidental, especially when he unreservedly emphasises: "I am not interested in sound itself – and even less in sound effects, whether of vocal or instrumental origin. I work with words because I find new meaning in them by analysing them acoustically and musically. I rediscover the word. As far as breathing and sighing are concerned, these are not effects but vocal gestures which also carry a meaning: they must be considered and perceived in their proper context" (Berio 1985: 141).

What do the listeners discover in these very musical woods? The listeners find themselves within a virtual space, where music is *only a part*, and they also reveal that the woods have noticeably fewer musical paths than textual. And sometimes the woods do not seem musical at all, as it happens in *Thema (Omaggio a Joyce)*, where Berio was looking for the correlations of two language types — musical and verbal. The main question, which the musical text poses, is *when* the sound acquires a verbal meaning. Berio was investigating the edge between sound as a musical and sound as a verbal phenomenon.

It was also B. A. Zimmerman, who often used the strategy of playing with verbal texts as a basis for the musical text. For instance, he forms the plot of a musical text by the combination of verbal textual fragments taken from different sources. The ideas evoked from the odd fragments serve as a reason for joining those texts in a chain: here comes the model of the *stream*

¹⁷ *Ronne* is the last letter of the old Italian alphabet; thus the title literally means *From "A" to "Z"*.

of *consciousness* known after J. Joyce, M. Proust and W. Faulkner as a literary strategy. The listener has to catch an association shared between the texts. Intellectual travels in the woods constructed by Berio and Zimmerman create obstacles and particular complexity caused by the verbal textual parts for a listener-reader who dares to walk there.

Yet, becoming the model reader is still insufficient for the listener because the listener may encounter even more enigmatic and unexpected *visual references*, which can be reflected, for instance, as graphical signs in a score. Thereby the woods are becoming *visible*, as those constructed by Iannis Xenakis (the composer and architect), represented in both musical and architectural forms. Thus *Metastasis* as his musical work and *Pavilion Phillips of Brussels exhibition 1958* are the same in essence, being two manifestations of the same mental formation resulting in diagrams first and then in musical and architectural reflections of one another.

What is the probability for arrival at the position of the model listener and reaching the end in these woods happily? Taking up Berio's assumption, he agrees that his texts may have a naïve reception, meaning that the text is open for all kinds of listeners regardless of the access they have to its information: "My listener will have the possibility to understand my music in different ways: in one case he or she will be able to catch the associations contained in the music, in another case, the listener will have no notion of it" (Berio 1995: 115). To the contrary, Stockhausen absolutely refuses the idea of such a listener. He declares that his listener must be ready for listening to his music upon possessing some knowledge for it. This is despite the high complexity of this music, which sometimes includes elements of rare and unknown rituals.

Stockhausen pretends that the response to the text must match the model listener's response: "One needs to study the score, there is everything in it. Of course, the majority does not know this music and the music of Indians of the Amazon is not known in Moscow. But one can learn it, read it, can't one? I am not interested in the occasional listener, I need a concerned listener, and it does not matter if he or she is a musician. For instance, there are male choirs in Northern Africa or choirs of priests of Nara's Temple in Japan. If you do not know it, look at the score and you will know. One should always aim at self-education" (Stockhausen 1995a: 52). Even more so, some of his music is destined for the definite conditions of being and state of mind as he puts it in his *intuitive* (or *meditative*) music, the most famous of which is *Stimmung*. This is a type of music that must be produced *during* a meditation and *for* meditation, and comes out as a sort of improvisation supplied with the composer's instructions. It is connected with the system of concepts from esoteric doctrines. And above all, there are uncompromising

compulsory conditions declared by Stockhausen for the work's existence: the piece is supposed to be *performed, listened, and understood* without fail.

The contemporary listener has rich experience and competence in metamorphoses of a musical text. Nevertheless, when playing the game, the composer runs the risk of playing it alone if the listener does not accept the game and goes beyond the woods. What happened with Henze's first operas, not encoded with the ciphers of the tradition, is an example of reception and response to the M-text by the audience, influenced by its cultural behaviour. Circumstances in which an artwork is performed (place, time, conditions, and audience) may contribute to the comprehensive reading, but they may also cause an anomaly in the response: it may lead either to unsuccessful reception or to curious cultural misunderstandings. The text offers messages in several complementary systems, such as music and other extra signals, but there is also a cultural projection standing in the way of the possible listener to becoming a model listener.

Returning to the examples listed in the section *The Cultural Hearing*, there are now more comments to offer. For instance, introducing the case of the cultural reception of Gina Kancheli's opera *Music for the Living* as an unsuccessful walk of the Russian listener in the Italian woods created by a Georgian composer. However, it should be noted that the Italian reaction ironically matched the composer's intentions. The case of Stockhausen's *Moments* reveals a tangle: the listener, supposed to be a potential model listener, was not able to comprehend the rules of the game offered by the avant-garde composer. Metaphorically speaking, this listener entered the woods but seemed to lose any possible direction and vanished from sight. In the meantime, the situation turned out strangely, when a listener beyond the border of German culture in general and Darmstadt creative course in particular, unexpectedly became the *pseudo* model listener. This listener substitutes and simulates the absent cultural model listener. The sham model listener accepts the game, and by that action the woods becomes an interactive space. We see that the misunderstanding of this listener seemingly matches the desired result of a successful reception. However, the authorship of the target interpreted model pertains to the listener, who reinvents the rules.

While the potential reader can misread the M-text or find only one cultural track, the model reader is expected to discover and follow all the traces the text possesses. As for the gap between the proposals by the text and empirical reading, Eco takes for granted that the text does not intend to disqualify a reader: he resolves the problem of the truth with the admission that either of the naive or critical readers is correct because the text, with the encyclopaedia beyond it, contains different topics suggested for the reader as possibilities (Eco 1984b: 26).

So, where to find a guide and how to get out of the woods: coming to the conclusion of this chapter, one could notice that the woods are to be guides full of their own instructions for walking. It is accepted that the woods have a labyrinth structure with possible potential pathways, but the most important issue is that they have traps, remarkably useful, although sometimes invisible or imperceptible. Now, talking about who can be the model walker, one must reformulate that question as *who is able* to stroll about the contemporary M-texts. The image of the model listener, of course, would require special correspondence for each work, but it is possible to generally reconstruct the necessary skills and competence of the model listener respondent to the text with plural cultural identities. At the same time, there are a number of actions and behaviours, which the cultural listener should apply while approaching the model listener¹⁸:

- Aspiration and potential for puzzling over and solving a riddle, starting with obtaining a motivation for walking about the strange woods where one can meet traps and impediments.
- Possession of sufficient tools for penetrating the structure of the woods, for revealing and opening all kinds of traps, and fitting the right keys to the locks. That means having access to the intercultural information and codes, following the ideas given by the text, and having control over the consistency of the codes.
- Besides competence in musical systems, having good knowledge of languages that would render considerable pragmatic assistance in interpreting the texts.
- Experience of navigating in modelled spaces, which offer geographical and historical virtual reality, since the M-texts, basically, have complex references. The following famous Borges' quotation would metaphorically supplement the relationship of the references in the space of the M-texts: "... An infinite series of times... a growing, dizzying net of divergent, convergent and parallel times. The network of times which approached one another, forked, broke off, or were unaware one another for centuries, embraces all possibilities of time." (Borges 1994: 328)
- Finally, the interaction with the woods demands that the listener exploits a creative power, meaning his or her active work with the text, when it is by no means only a deconstruction of the text, but the completion of the whole textual composition after the author's composing part is left to the listener.
- The faculty of being a good reader and a good viewer, with the ability to diagnose the heterogeneous signals of musical, textual, and visual systems

18 The latter have been presented in conclusion of the section *The Cultural Hearing* as procedures expected from the listener for tracking down the cultural information and stopping the confusion of the cultural hearing.

encoded in, and transmitted by the text. The use of Eco's model reader instead of the model listener is therefore more logical, because it embraces a wider meaning for the walker in the music woods.

3. APPROACHING MUSICAL SCORES: SOME ANALYTICAL TOOLS

3.1. Models of Cultural Mixtures

3.1.1. Cultural Borders Inside the Multicultural Texts

This chapter suggests several ways to think of musical mixtures from the angle of their cultural content, and accordingly, proposes analytical tools to apply to the content of the mixtures. The body of evidence does not let us advance in accurate modelling of the M-texts because calculating a formula to express the ratio of mixed elements is not possible. A hybrid is a construction, where pre-texts of cultures grow through each other. We cannot measure the amount of elements of one text and of another text.

Therein, one of the most insoluble questions that complicate the problem of the M- texts is where one cultural area ends and another begins inside the multicultural text (Figure 2). There must be an obscure spot that remains unknown, an X, unless it is possible to perform full defragmentation of an M-text back to its origins and define precise input data of each cultural pre-texts. However, it is very unlikely that such a procedure is applicable. Besides, the mixtures generate new information during hybridisation. Besides, they preserve a space of pre-existing cultural interaction. In both cases those data cannot be disassembled to elements that would fit into the spaces of any of those cultural pre-texts (Figure 3).

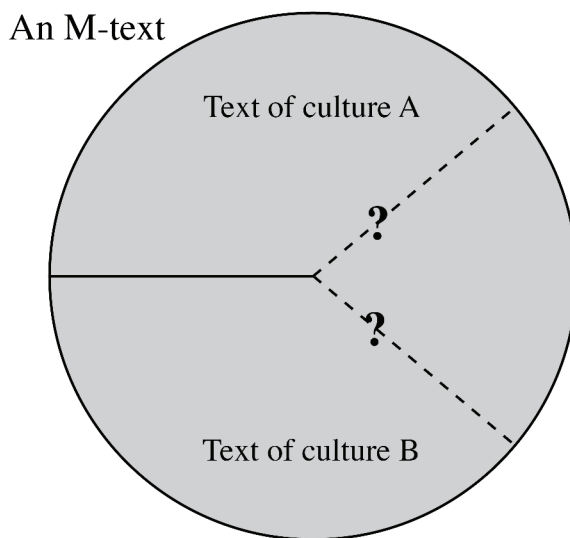


Figure 2. Cultural texts inside a multicultural text: question of borders.

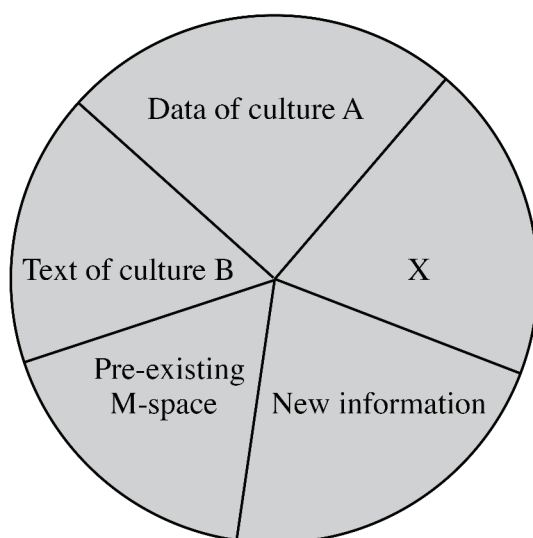


Figure 3. Textual spaces inside a multicultural text.

However, we can find ways of thinking about cultural mixtures from the point of their structure and organisation. Suppose that cultures — as the participants of the communicative act — can appear in one of the two following functions. First, there are mobile cultures, capable of changing their ontological position in the space. Second, there are immobile cultures holding a fixed position. There should be taken into account certain historically established cultural orientation, the cultures oriented to receive, and the others oriented to be received. This is to be observed about the basic mutual position of cultures towards each other, and not in the sense of a cultural dialogue, because in the dialogue profile they may assume different positions.

For example, in a wide sense, Western culture is inclusive. This is an *immobile culture* taking a fixed position of a cultural accumulator, obtaining, receiving, processing, and transforming foreign information, which enters this space. The M-space delivers *mobile cultures*, which conform to the requirements of a receiving system. The immobile systems have one-way communicative abilities which act to take the others into their own inner space, meantime the mobile structures are flexible, which enables them to be represented in different combinations within that inner cultural space.

There are three forces defining relationships among the pre-texts of a mixture: *association*, *neutrality* and *confrontation*. Confrontation of the pre-texts brings negation of the integration and diffusion. This is an operating force, in fact, contrary to the procedures of mixing, and it disintegrates and opposes

texts and units in principle. It draws destruction into a multicultural situation and may deny it. Association is a force that possesses the greatest power of integration. And neutrality, though being in between the two contrary forces of association and confrontation, can be taken as a certain step towards the multiculture.

For instance, the models of mosaics containing the most discrete pre-texts, especially collages, bring a situation in which the pre-texts are compared, while remaining *neutral* to each other, but just their mutual presence within the same territory may give rise to new combinations in the future. Eventually, all mixing and its evolution as regards the M-texts has been done by the power of association. The first interaction of the basic elements in the beginning is continued with the associations of the basic elements and their combinations, and later on it is developed through combinations of those combinations, and so on.

Here we could take into account the role of the nomadic cultural elements in music. In the framework of cultural texts, nomads are transitional units rambling to distant places and involved in distant genres and layers of cultures; they are migrants without a fixed place, and probably without any precisely established origin. But from inside the culture, the nomad can well obtain a sense of a transit, which behaves against common rules and suggests connotations going far beyond the regular cultural system. It is an informative cell, which, apart from the whole informative set, is breaking a regular course: a cultural transgressor.

The types of structural relationships of cultural pretexts in the M-texts are formalised here in the three basic models of mixtures. These three models are proposed according to the grade of textual interaction inside the mixtures and defined as *mosaic*, *superimposition* (or *application*), and *assimilation*.

3.1.2. *Mosaic Model*

Mosaic is a simple confrontation of entire cultural blocks without a real concordance or coordination between them, produced like a horizontal montage. It resembles the principle of building mosaics made as a simple adjustment of different pieces that are just put together. There are entire thematic blocks sounding one after another. They may interact, but do not to mix.

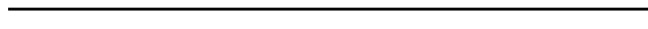


Figure 4. Graphic representation of the mosaic model

We can consider the modern technique of collage as a pure manifestation of the mosaic model. The concept of the polystylistic technique is very close to the principle of mosaic as well.

Concerto Grosso alla Rustica (*Concerto Grosso in Rural Style*)¹⁹ written and performed by the Argentinian musical comic group *Les Luthiers* makes a brilliant musical joke out of the Baroque genre. According to the norms of the genre, there must be two groups of instruments, the *ripieno* (the orchestra, or a larger instrumental group in a concerto grosso) and the *concertino* (a small group of soloists). Concerto grosso supports an integral style, meaning that both the ripieno and concertino deal with the same musical material. Instead, in the *Concerto Grosso* by *Les Luthiers* the topical functions of the ripieno and concertino groups are separated by exploiting individual and very distinct musical themes.

Here two kinds of music originated from different cultures come to participate in a humorous interplay: a Baroque-style Vivaldi-like music, played by the ripieno and an Andean-style music played by the concertino - *concertino puneño*, as the group specifies in a record (providing that this is a concertino from Puna, a region of Central Andes that is shared between Peru, Chile, Bolivia and Argentina).

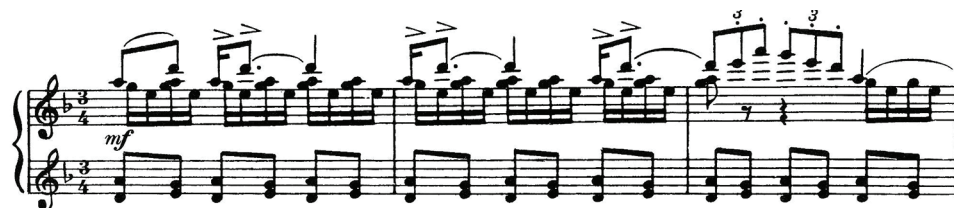
The concertino consists of three typical representatives of the Andes, such as the traditional flute *quena*, *charango*, a guitar-shaped instrument of the lute family commonly with five pairs of strings, and *bombo*, a traditional drum. The two listed styles are applied to different thematic units. They are configured as entire thematic blocks that contrast in a dialogue: the Baroque music always sounds in the orchestra and the Andean music always comes out of the soloists. After an introduction of each theme in its instrumental group they continue following a separate development. Their interaction occurs as a counterpoint, when parts of the themes combine, played simultaneously in their groups or else in structures similar to call and response. However, it always remains a dialogue: the thematic blocks never exchange their elements, the ripieno and concertino never exchange their topics, not even parts of their themes, and thus, the cultural-thematic elements never mix together. The themes or parts of the themes always appear as insets, or insertions in the unfolding mosaic plane.

In Part I of the ballet *Petrushka*, *The Shrovetide Fair*, I. Stravinsky did not compose it as a descriptive music, but he musically played up an idea of

19 Les Luthiers. *Concerto Grosso alla Rustica*. In: Les Luthiers. *El Grosso Concerto* (2001): 8 y 9 de diciembre del 2001 en el Teatro Argentino, La Plata, Buenos Aires, Argentina. DiscMedi, Barcelona, DMDVD 8-05.

a popular fair. His musical strategy in this piece accounts for the invention of the montage technique in music and is considered to resemble the later montage in cinematography. With the project of *Petrushka*, Stravinsky went as far as combining excerpts of different themes that follow in a short interval, interrupt or overlap each other. Like patches of mosaic structure, they flash fleetingly and return later, sometimes split into small fragments, where one phrase is separated from another by an intervening tune. The kaleidoscopic impression they make owing to their intensive order and shortened cut-off sound is reinforced by the odd sources of the material. The themes appearing in *The Shrovetide Fair* are different kinds of music, i.e. they are quotations (and quasi-quotations) that belong to diverse habitats, for example:

- Imitation of street vendor cries.
- White Russian folk Easter carol (*Далалынь, далалынь*).
- Town romance *Towards evening, in rainy autumn* (*Под вечер осенью ненастной*).
- Popular French song *Wooden Leg* (*Une jambe de bois*).
- Popular town waltz *Marvellous Moon Floating Over the River* (*Чудный месяц плывет над рекою*).



Example 1a. I. Stravinsky, *Petrushka*. Imitations of vendor cries (in the upper part).

© Dover Publications.



Example 1b. I. Stravinsky, *Petrushka*. White Russian folk Easter carol.

© Dover Publications.



Example 1c. I. Stravinsky, *Petrushka*. Town romance *Towards evening, in rainy autumn*.
© Dover Publications.



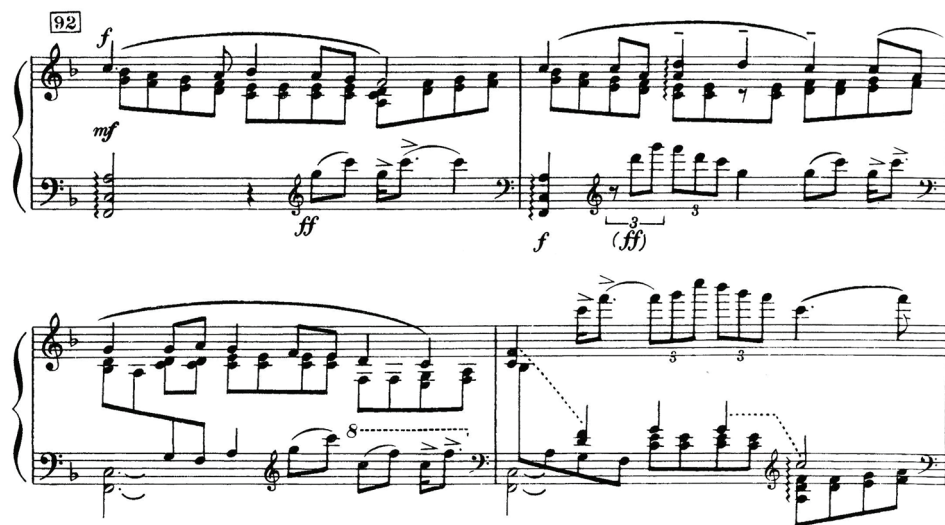
Example 1d. I. Stravinsky, *Petrushka*. Popular French song *Wooden Leg (Une jambe de bois)*.
© Dover Publications.



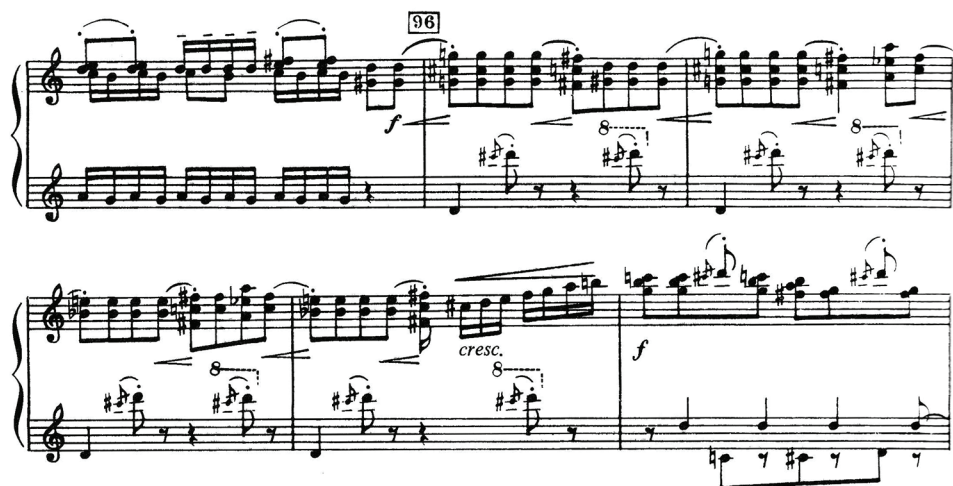
Example 1e. I. Stravinsky, *Petrushka*. Popular town waltz *Marvellous Moon Floating Over the River* (upper middle part). © Dover Publications.

The described strategy also applies to Part IV, *The Shrovetide Fair (Evening)*, where new themes are incorporated into the same kind of mosaic structure:

- Folk dance tune *In the evening, young, I was to the feast*²⁰ (*Я вечер млада во пире была*).
- Folk dance tune *Ah you, inner porch, my inner porch* (*Ах вы, сени, мои сени*).
- Chastushka (humorous rhyme) from the folk dance tune *Along the Petersburg [Road]* (*Вдоль по Петербургской*).



Example 2a. I. Stravinsky, *Petrushka*. Folk dance tune *In the evening, young, I was to the feast (Young Maiden at the Feast)*. © Dover Publications.



Example 2b. I. Stravinsky, *Petrushka*. Folk dance tune *Ah you, inner porch, my inner porch*. © Dover Publications.

²⁰ Another name is *Young Maiden at the Feast*.



Example 2c. I. Stravinsky. *Petrushka*. Chastushka (humorous rhyme)
from the folk dance tune *Along the Peterskaya [Road]*. © Dover Publications.

As it can be seen, the musical “blocks” represent urban and country cultures, pop and traditional music, profane and sacred (ritual folk, as is the case of the paschal and shrovetide tunes), music of different social layers and cultural realities. The mosaic pluralistic structure of the composition with incomplete, broken-off and interrupted pieces, copies the natural situation of a fair: music sounds from different locations and directions, and one piece is drowned by another piece and then vanishes in the noise of a crowd, whether it is played by street musicians or in a performance of actors, or played by an organ-grinder, or spontaneously sung by a group of people.

The case of the mosaic model in A. Schnittke’s *Concerto Grosso No. 1* is more intricate. The idea of this work is based on the concept of polystylism formulated by Schnittke in the 1960s. Polystylistic approach in general responds to the mosaic outline of the entire composition of the *Concerto Grosso*. The composition (a Baroque-based but modernised cycle: *Preludio*, *Toccata*, *Recitativo*, *Cadenza*, *Rondo* and *Postludio*) may be experienced as a set of cultural thematic blocks born in different realities: the Baroque theme of clock starting the *Preludio*, the Baroque theme of Toccata based on common movements, blocks set in modern compositional techniques, the romantic refrain of *Rondo*, and a tango for *Rondo*’s episode.



Example 3a. A. Schnittke. *Concerto Grosso 1*, *Preludio*. © Hans Sikorski.

Allegro

VI 1^o solo

VI 2^o solo

pp

Example 3b. A. Schnittke. *Concerto Grosso 1, Toccata*. © Dover Publications.

Agitato

VI 1^o solo

VI 2^o solo

Cemb.

(f)

1

2

Example 3c. A. Schnittke. *Concerto Grosso 1, Rondo*. © Hans Sikorski.

Cemb.

VI 1^o solo

VI 2^o solo

Cemb.

mp

(f)

14

mf

p

mf

mp

Example 3d. A. Schnittke. *Concerto Grosso 1, Rondo*, tango episode. © Hans Sikorski.

However, those thematic blocks are not exactly pure in style. All themes are mediated by contemporary techniques (avant-garde of the 20th century), i.e. modernised by the newest sounding. The Baroque theme of *Toccata* is designed within a modern texture. In *Rondo* the melodic line and texture of the main theme share the Baroque style with the dynamism and passion of Romanticism and the expressiveness of modernity. Thus, when it comes to the details of the themes, they are constructed as mixing types; nevertheless, the structure of the entire composition submits to the mosaic model because it includes thematic units of different origins and the polystylistic approach is based on juxtaposition of various cultural topics.

3.1.3. Superimposition Model

Superimposition includes models based on the principle of addition or accumulation. I call the model *superimposition* for its operating mode: superimposing elements of one cultural text on the elements of another text to slide one over another without penetration. In a way, the elements are touching each other but do not diffuse through the inward space of each other. It is often seen in compositions of the 19th century, and can be found very commonly in national schools of music: a traditional tune or an imitation of a traditional tune making a complete structure together with classical European harmony and texture.



Figure 5. Graphic representation of the superimposition model.

M. Glinka's *Capriccio Brillante on the Jota Aragonesa* may present one of the most typical historical examples of the superimposition model. In it, a genuine tune of Spanish jota is arranged in homophonic style. A melody provided with clearly distinguishable cultural identity submits to the rules and conditions of the classical homophony.

An earlier, rare (1725!) and quite resourceful example of superimposition is François Couperin's *L'Apothéose de Lully*, a chamber work, in which the composer wanted to marry the Italian and French styles as represented by their leaders, Corelli and Lully. The two styles at first meet in No. 11, *Air léger pour deux violons*, where Lully "leads" the melody (first violin), and Corelli "accompanies" (second violin). The next piece, No. 12, *Second air*, perfectly balances the relationships of the styles: here the melodic role is given to Corelli, while Lully is governing the accompanying counterpoint.

Cor.IV in Es

Timp.

Arpa.

2 Viol. soli. *spiccato assai*

Viol. I. pizz.

Viol. II. pizz.

Cello/Double Bass pizz.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff, both in 3/8 time. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B-flat4. The bass staff provides a simple accompaniment with eighth notes. The second system also consists of two staves. The treble staff continues the melody, featuring a measure with a sharp sign (F#) above it. The bass staff continues the accompaniment. The score concludes with a final measure in the treble staff and a whole rest in the bass staff.

Of course, it can be easily noticed that in Schnittke's mosaic structure or *Petrushka's Shrovedite Fair*, themes sometimes are superimposed when they overlap or create counterpoint as is the case with the quadruple-timed town song *Towards evening, in rainy autumn* with the accompaniment of a waltz first and then even the waltz theme *Marvellous Moon Floating Over the River* as a counterpoint (Example 1e, the upper middle part against the lower middle part). But the overall model remains mosaic.

In the model of superimposition, both cultural texts are layers of the same texture. In order to gather, they pass some adjustment: they are applied one to another, and they may also exchange elements. The mode of textual interaction in superimposition varies from layers developing in parallel to layers exchanging to some degree. But the relevant point is that in the case of superimposition, the exchanged elements always have a precise address: it is always possible to detect where the element comes from, i.e. to determine its original cultural identification.

3.1.4. Assimilation Model

Assimilation is a model of adoption of another source with the subsequent transformation of both sources. It is mixing up to the stage when the operation of recognition and separation of the pre-elements becomes difficult or impossible: the elements of the other culture are densely mixed with those of the own cultural elements.

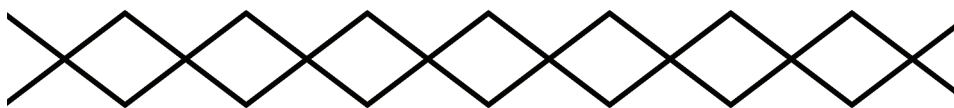


Figure 6. Graphic representation of the assimilation model.

In assimilation there is no room for a quotation or imitation of a tune. This is not a matter of stylisation or modelling. The most arresting cases of assimilation appear with the combination of non-European and European, when non-European is transferred into the structures and textures of a composition, and comes together with use of instruments, performing strategies, and composing principles, but most importantly, it is realised in the level of the sound.

The actual substance of fusion is the sound per se and the technique of producing a sound. The sound becomes an autonomic and integral thematic and structural unit in the composition. It is suggested as a differentiated form,

a phasic heterogeneous sound featuring sound-process and sound-space²¹. One can hear this type of sound at Giacinto Scelsi, Sofia Gubaidulina, Giya Kancheli, P. Boulez, and K. Stockhausen. Terminologically speaking, the word *fusion*, so often used in musicology, responds best of all to the model of assimilation. It must identify a deep degree of melting the pre-structures, like nuclear fusion, meaning that it concerns the very basic elemental units. The fusion is not a sporadic representation of one text after another text, but a new system. Let us say that fusion is a simultaneous course of pre-texts when they cannot be distinguished separately. Fusion can be understood as a collapse of borders between the pre-texts, cultures, systems, i.e. between the own and the other, to the extent of a loss of distinction between the objects, which formerly belonged to opposition.

Taking an M-text as a polyphonic structure, technically, it must reveal a shifting reality, i.e. shifting textual identities presenting dialogic relationships of cultural voices, or pre-texts. It also signifies shifting authorial cultural identities within an M-text. However, talking about models of mixtures from the point of a transparency of cultural pre-texts, the mosaic model presents a transparency of pre-texts as such. In the superimposition model, the transparency is still apparent, more or less, but in assimilation, or fusions, pre-texts are obscured and their identification is vague and concealed.

3.1.5. Five Stages of Cultural Dialogue and Formation of Mixtures

Let us examine mixtures from the viewpoint of the cultural dialogue. The three models of mixtures belong to different stages of a cultural dialogue and reflect the progress of a culture in receiving foreign texts. Yuri Lotman considers five stages of receiving foreign texts by a culture (Lotman 2000: 271-272). In the first stage, the texts from outside are received as other texts: texts in other languages, belonging to other cultures. The second stage is the beginning of a mutual adaptation, when the text-outsiders and text-insiders rearrange themselves, and the translation comes into use. The position of the receiving culture towards the outsiders is changed. Outsiders are received as if they came from the past of the receiving culture. The third stage features the turning point for a complete separation of the foreign texts from their own national and cultural origins. They reappear inside the culture-receiver, and they are understood as belonging to this new culture, which has adopted them.

A typical situation illustrating this point is what happened to Byzantine and Greek Orthodox chants when they reappeared on Russian ground

21 For the detailed analysis of this category of sound see *The Strategies of the Sound*.

during Christianisation. In the course of adaptation of the church service to the local environment, the original texts were translated into another language. It brought structural metamorphosis to the texts: with it length of a line, number of syllables in the line, and its metrical conditions varied. The textual frame caused metamorphosis of the melodic structures. Thus, structurally transformed textual lines did not match the melodic turns any more, and the melodic line required changes corresponding to the structures of the text. In the next stage, the tunes made other changes as the chanters sang with their individual styles, adding some specific cultural flavour to a melody. They were, at first sight, insignificant gestures and movements of tune, but it eventually caused chants to lose their initial cultural identification. And thus, gradually, the chants were *Russified*.

During the fourth stage, the text-outsiders totally dissolve within the receiving culture, and the receiving culture in its turn becomes active. At this stage the new information becomes available, resulting from the translation of the text-outsiders and the series of transformations of their code systems. Finally, the fifth stage shifts the text-outsiders into the core of the receiving culture (or *semiosphere*, in Lotman's terms), where they become generators and sources of new texts. Lotman also mentions that in real contact this process of the cultural dialogue may not be complete, but stopped at any of these phases.

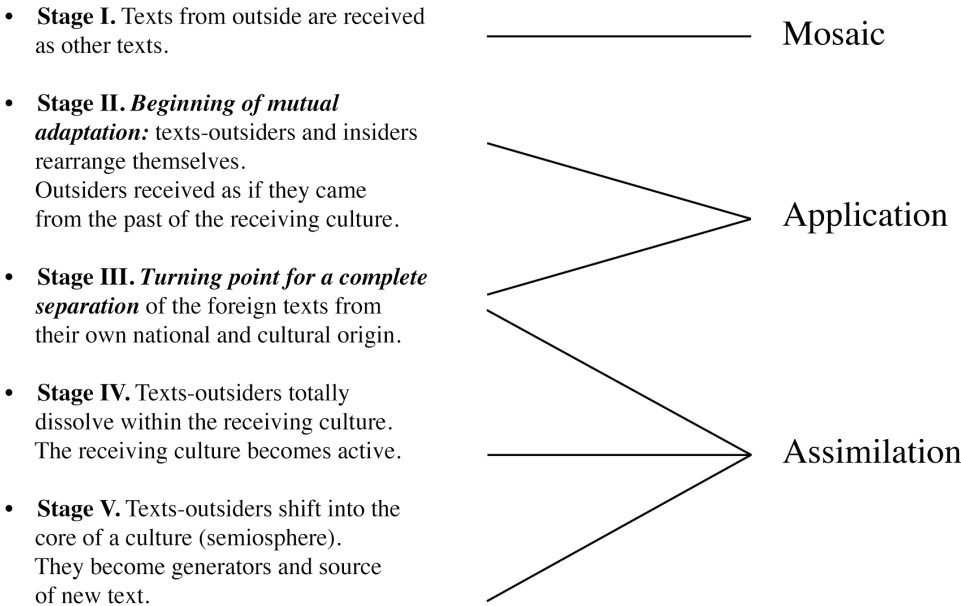


Figure 7. Five stages of cultural dialogue and models of mixtures.

There is every reason to think that the three basic models of mixing procedures such as the mosaic, superimposition, and assimilation spring up at different stages of the receiving procedure. For instance, the mosaic corresponds to the first stage, when new texts are received as alien texts and they do not mix with the inner texts. The model of superimposition may appear either in the second or third stages, when adaptation of new texts has started but has not advanced much. This is the first attempt to join different materials. The third stage may be valued as a transitional one; it suggests that the assimilation, begins either in the third or the fourth stage, when a culture uses new information for producing new texts.

3.1.6. *Cultural Combinations Inside the Multicultural Texts*

Now, we can distinguish mixtures for modes and grades of the textual interaction inside them, and we can classify the mixtures according to their structure (mosaic, superimposition and assimilation). We must think, however, that the three models of mixtures considered above could be the basic models of the mixing procedures, while there exist other possible layers of mixing between the plain superficial application model and the deep type of the assimilation mixture. We also can distinguish mixtures for cultural belonging of their initial texts: in what layer of the culture and what type of art they belong, for example:

- The M-text that combines texts of the same temporal layer, but of different geographical locations. This type can be called the *horizontal* mixtures.
- The M-text that combines texts of different historical points having the same geographical location. We can refer to this type as to the *vertical* mixtures.
- The M-text that combines texts of different classes or habitats in the art and society: among them there could be texts belonging to ritual, church, court, street, pop, urban habitat etc. Since we are talking about multivendor provenance and environment, for convenience let us define this type of M-texts as *differentiated* or *heterogeneous* mixtures.
- There are many M-texts that submit to the conditions of two or three of these combinations simultaneously, to be specified as the *combined* mixtures. The M-texts supporting vertical and horizontal mixtures at the same time may be named the *diagonal* mixtures. The *combined* mixtures seem to be a very common case. The examples considered above for the models of mixtures introduce *diagonal heterogeneous* mixtures, but the example of *L'Apothéose de Lully*, which only joins texts of different cultures of the same epoch, i.e. demonstrates a case of a horizontal mixture.

Giving more account to the M-texts fusing particularly odd material, *Tarantella* by Inti Illimani²² is an intersection of different temporal and historical points where texts of the same layer – folklore, Italian and Andean, are combined within a style of modern pop music. Tarantella makes extreme parts of a ternary form, while the middle introduces an Andean style, but in the last part the theme of tarantella is played with the help of Andean instruments. Music of Inti Illimani suggests quite unusual examples of fusions bridging absolutely odd, distant, scarcely compatible units. This Chilean group, exiled from their country for political reasons, has been living in Italy for a long period, where European Baroque and traditional genres entered the Latin American and specifically Andean music they had played before.

Taking a few more examples from the album *Leyenda* of Inti Illimani, it is remarkable that the entire album shows genre fusions and presents a curious organisation of the material (tracks) through a series of mini-cycles, mainly of Baroque prototypes. Most pieces refer to Baroque instrumental cycles like prelude and fugue or a sequence of a slow and fast dances: it is basically an instrumental album except for the three traditional Andean songs included in between the other pieces. Each of those mini-cycles begins with a slow Baroque-style introduction, a type of a prelude or a dance. But a rapid Baroque dance is replaced with a piece of fast Andean music: in some cases there is a ternary form with an Andean section in the centre, like the one in No. 1. *Preludio y Festejo* (*Prelude and Festejo*)²³. However, the mixture of *Preludio y Festejo* goes further than a mere interaction of the Baroque and Andean styles. For example, the music of *Festejo* as a genre has African roots and Peruvian origin (from the coast of Peru), thus, being a pre-existing M-text. There we can hear *zampoña*, a melody from the Andes, played with African rhythms. There is also the polyphony of consecutive fifths and octaves typical of Andean parts close to Lake Titicaca.

No. 5 of the same album, *Alondras* (*Skylark*), introduces a confrontation of Baroque style and flamenco. It starts with a Baroque-type music that progresses into flamenco and mixes with an Andean sound. Here a modulation of a form takes place; the form develops as a general acceleration towards the end that mixes sounds of flamenco, Andean style and popular music style. In No. 7, *David of the White Rock / La Fiesta de la Tirana*²⁴ there is a slow Baroque-like arrangement of the traditional Welsh song *David of the White Rock*. It continues

22 Here and below I refer to the recordings from the album: Inti Illimani. *Leyenda*. CBS Records, New York, 1990. CD MK 45948.

23 Here *Festejo* represents a music genre, while the word literally translates from Spanish as “fiesta”.

24 *The Feast of Tirana*, where “*Tirana*” refers to a province of Chile.

as a canon on a traditional tune from Chile, later played in a traditional Andean way, and a new combination is introduced in the end: at last the Chilean tune mixes a canon and traditional performance. Summing up, here we face a mixture of Baroque style, canon (representing a very ancient, even pre-Baroque form), Andean style, and popular music style.

As it could be concluded after the examples, compositions of Inti Illimani approach the mosaic-to-superimposition model. They do not really switch over another type of sound and stand firmly on the ground of an additive principle. They only allow partial substitution of elements in their mutual adjustment, like playing an Andean melody with an African rhythm or building a canon on an Andean melody, or using Andean instruments in performance of an Italian tarantella. That does not create an actual fusion of different cultural data. Actually, they are following a well-used 19th century music strategy — the same strategy Stravinsky follows in *Shrovetide Fair of Petrushka*, when he presents the quadruple-timed town song *Towards evening, in rainy autumn* with waltz accompaniment and *Marvellous Moon Floating Over the River* counterpoint without making fusion.

3.1.7. Formalising Mixtures

Without having measuring tools able to evaluate the precise contents of the cultural pre-texts in mixtures, the real model of the M-text is a latent structure, scarcely to be exposed except very generally. The ambiguity of the M-text in its essence is akin to the technique of montage combining different fragments, units, paradigms, and data. It leaves us in front of the result with a great deal of uncertainty — how are we to unmask all stratifications of the pre-texts? However, unlike in cinematic montage, we are incapable of performing a sequential scanning an M-text layer by layer: the borders between the pre-texts are not clear. If, in the cinematic technique, a montage composition can be followed in fragments, in the M-text construction we can only more or less name a number of discrete events, which occur during the text. Technically, an M-text is produced in a sort of temporal and spatial montage, manipulating fractions with different grades of intensity and density.

This generally means that the mosaic is a direct representation of the cinematic strategy of montage, when the fragments are successive, juxtaposed on the temporal plane, and can be well traced and distinguished as they follow. The superimposition at its basic level is a combination of the temporal and spatial montage, however, with less significance of the temporal factor depending on a given model. The assimilation again remains a particular case because the temporal factor must be excluded from this model, but the spatial

factor is developed into the principle of a series of fine fluctuating modulations and transformations between the pre-texts. Compare it to pendulums that vibrate with the oscillation frequency, which we cannot control, since it is beyond our perceptual threshold.

If we try to formalise the content of mixtures, an M-text could be shown as relations of $a + b (+ c + d...) + x = M$, where the “M” denotes an M-text and the “x” in this formula is applied to the previously existing M-space, and is actually unknown.

- $a + b (+ c + d...) + x = M$
- “M” is an M-text.
 - “x” is a pre-existing M-space.

Figure 8a. Formalising content of mixtures: equation.

However, in effect, we should introduce this formula with two unknown quantities: $a + b (+ c + d...) + x + y = M$, where the “y” is the newest M-space descendent from the current combination of the pre-texts.

- $a + b (+ c + d...) + x + y = M$
- “y” is the newest M-space descendent from the current combination of the pre-texts.
 - “y” is not a definite element of a, b, c or d. It is also different from x, the common M-space.
 - “y” is a product of informative confluence, the new information generation.
 - “y” can be a fused combination of $a + b (+ c + d...)$ or the same set + x.

Figure 8b. Formalising content of mixtures: equation.

This newest M-space is a part of the M-text: it cannot be identified as definite element of a, b, c or d, but it is also different from x, the common M-space. It is a product of the informative confluence, i.e. the new information generation. In fact, the “y” can be a fused combination of $a + b (+ c + d...)$ or the same set + x. There are more troubles impeding the solution of the equation: the codes of a, b, (c, d...) assume more interaction in the mosaic and superimposition, but they are rather merged in assimilation models. For that, we can accept that the mosaic, superimposition and assimilation are a production of different stages of the hybridisation.

3.2. *Theory of Topics*

3.2.1. *Musical Topic: Stages of Study*

Topic is a notion originally arising from the antique rhetoric and quite recent but well-settled in music theory – the notion, which could be redirected for practical matters in discussion of cultural traces when treating the M-texts. The topic can be taken as a form of preservation of the cultural information manifested inside the M-text. By the same token, it is an effective category to

show the model reader working, and to bring out how the potential model reader would operate the M-text, navigating by the abductive path between sketching the sources and mapping the pre-texts and recreating cultural links.

Speaking of musicology, the theory of topics appeared as a tool for the study of Classical music grounded on its very specific database. Besides, it was also supported with the numerous Baroque musical types, and for this reason, more recently, it was easily extended for research on Baroque repertoire, as well as for Romantic music succeeding the Classical and Baroque heritage. Here are the main stages of the development of the topic concept:

- Starting from L. Ratner's basic definition of topics: he introduced the notion in musicology generally as "subjects for musical discourse," which appear "as fully worked-out pieces, i.e. types, or as figures and progressions within a piece, i.e. styles" but at the same time as characteristic figures "associated with various feelings and affections" (Ratner 1980: 9).
- Kofi Agawu refocused topics to the semiotic dimension by considering them to be musical signs consisting of signifier and signified (Agawu 1991: 49). However, he mostly considered them as structures skipping their semantic layer.
- In R. Hatten's ensuing study, the topics were redefined more precisely as "broad expressive states" (Hatten 1994: 67) and "a complex musical correlation originating in a kind of music [...] used as part of a larger work" (Ibid: 294 – 295).
- A further exploration of musical topics was continued by R Monelle, through Romanticism and the cultural aspect of topics. Monelle interprets topic as a sign and specifies it to be a symbol with "iconic or indexical features governed by convention and thus by rule" and provided with the "focus on the indexicality of the content, rather than the content itself" (Monelle 2000: 17).

Having applied the concept to Baroque music, R. López Cano views topic from a cognitive approach, where it is relative to the receiver, produced by a strategy of listening, and based on pre-established and mastered convention: "musical topic constitutes a point of agreement and convergence between knowledge of notions accepted by a group and the particularity of a determined receptive exercise" (López Cano 2003: 433). Now, if we take the notion of topic out of the standard Classical musical network of genres and styles, where it has been originally placed, the idea of topic, in actual fact, leads one towards the conception of encyclopaedia, when topic inside a musical text is understood as a presentation of something known, already existing beyond the work. A topic in a way is registered as a collective knowledge and therefore, leads out of the work, being interpreted according to its outside relations. Thinking of a vast range of contemporary music, especially the type

governed by collecting of pluralistic textual references and created either on a polystylistic or multicultural background, suggests an expanded system of topics, as a tool with which to search for *thematic entries* in a text.

3.2.2. *The Notion of Musical Topic: Pros and Cons*

Let us admit that the category of topic in musicology is realised solely in relation to the past, for if topic is a subject communicated during musical discourse, then it is an already well-known subject broached in familiar terms. The function of topic is taken up as a flashback. Its value is narrowed by the things that have been learned, or knowledge and competence having been present in a certain society, which refer to the informed audience of this society.

According to the use of the term, topic is always seen as “back to memories”. Showing the trajectory of a topic’s work, axiomatically approved in music theory, let us recall the concept of *anchor* used in psychology and neuro-linguistic programming and referring to the memory-related abilities of the mind, i.e. the relationship of a recipient with the reproduced model, when a stimulus sends the recipient back to the former experience. Topic refers to a past musical event, after which we read similar musical situations once they appear in sounds. A topic, hence, causes evocation, backward steps, making us “regain time” and plunge in recollections: it goes without saying that by memories and recollection I mean a common musical experience and not one’s personal account attached to it.

However firm the topical idea may seem, its potentialities would not be exhausted by these delimitations. By default, topic is denied in the sense of an unknown subject in the musical discourse, the one to face the future as an open question leading to an investigation of the subject and its meanings. It is always a purified sense of looking at the past that is imparted to the topic. Let us emphasise that in this way the musical topic conveys *present perfect*: a subject distinguished in the past and spoken presently, a past musical event concerned with the now. A topic is a subject engraved in the past and conditioned by procedures of memory and recollection. While travelling back along the topic route, something of *our* past is being put into effect in the present.

Retrospective and resulting from the past the way it functions, the concept of topic would benefit more if observed from a reading strategy perspective, when a topic is understood as a reference point, which initiates a search and is acknowledged as both simultaneously prospect *and* retrospect. Although the referred event lies, of course, in the past relative to the discourse, but when considered relative to the role of the reader, it may not be in the realm

of a flashback (learned experience) but it may instead take the form of the acquisition of new knowledge — as making an acquaintance with something existent but yet unknown. A topic is a channel that connects a reader with the source of information and therefore guides the reader towards the virtual model, which he is to reconstruct. With this, the question behind a topic formerly formulated as “where we have come from” and directed to the past, is being reoriented to a more inclusive angle of “where we are going to”, authorising virtualities (possibilities).

The existing approach to the topic in music exploits only one operative mode of a reader's response to a text, which is recognition, i.e. discerning of something known. On the contrary, thinking of a topic as being a literary or conversational subject would absolutely qualify an amplifying area of search, naturally drawing a reader into a bigger cultural space, where unused resources are reserved for his cognitive process. The strategy of the search is not provided only with the sense of a vector pointing to a familiar phenomenon. The topic of a literary conversation may turn into subjects new and unknown, and in order to be spoken, it necessitates ushering a new vocabulary into use. Thus, it stands for both operative modes — recognition and cognition — which involve acquiring new knowledge and charging the reader with making discoveries.

The strategy of following the topic implied in the theory of musical topics favours *regaining* time only, but taken as a tool of a reader's search, the concept of topic stipulates *gaining* time as well. It would not be mistaken to associate a topic with the entire *encyclopaedia* and not solely with the *competence*, because a topic must be *collected* and not only *recollected*. Completed by this meaning instead of a strictly determined past of ourselves, the concept of topic may speak of the potential pasts that we still can obtain.

Even talking about the concept of topic in music theory, a reader belonging to the circle wherein a topic occurs as common knowledge (i.e. a European listener supposedly instructed in Classical music) may be incompetent in the subject but still can gain competence. The table above represents meanings of the classical notion of topic and meanings that establish potential of the concept for cultural mixtures.

Musical topic: established coverage	Musical topic: vacancies
Past	Prospect
Has been	Being
Regaining Time	Gaining new information
Evocation, flashback	Integration into a bigger space
Experience, collected knowledge	Collecting knowledge
Facts	Possibility, potentiality
Known area (review)	Probably unknown territory (search)
Own	Other
Idle scheme of reading	Activation of search (abduction)
Resulting	Openness
Recognition	Cognition
Competence	Encyclopedia

Table 2. Musical topic: established meaning and potential.

3.2.3. Application for the Multicultural Texts: Topic as Textual Operator

As it has been mentioned, topics are reserved as actual structural and meaningful models to discuss Classical-oriented European music, and the original topic classification is irrelevant to other musical situations. However, the

M-texts intensively exploit pre-established genres, styles, skills, techniques, behaviours, stable progressions, and musical fixed expressions of cultural sources other than the vicinity of the European Classical period, with information of times and places transferred through them. And the theory of topics does not operate within that system. Talking about the M-texts, the topic rather must be understood as a way of transferring semantic signals, giving a direction for a cultural search to the model reader. A topic links the text to its cultural sources, and it is through the topic that we contextualise a work. Finding topics during analysis of cultural mixtures will lead to reconstruction of the informative sources. Topic, then, becomes a search engine.

Therefore, when approaching a musical composition as a text, a retrieval of a superior broadened sense of the topic notion would be more to the point. As a matter of fact, the semiotic concept of topic originates from textual studies and from the beginning has been related to the text. Therein, for the research on the M-texts, Eco's definition would be the preferred choice: discussing the topic in terms of textual interrelationship: a *textual operator*, of which *the expressed text is the comment* (Eco 1984b: 24–27). The relation with topic is proposed by a composition: topic guides a reader to make sense of the text and create a hypothetical semantic line. Above all, Eco proceeds with the primary tradition of Aristotelian Rhetoric, categorising topic as a question: topic is discovered by *formulating a question* but also is associated with the question.

Universally, taken as a textual operator, a topic equally implies all possible cultural threads. It is not always about a genre, type or style. It is not necessarily linked to an emotion or state, and an emotional link may not be primary for signification. The agent of cultural phenomena can even be indescribable in these terms. In the M-text, a topic is a cultural representation establishing a connection between the text and a culture. Topic has an entry in the text displayed in one way or another through models and processes of genre, relationship, working principles, behavioural strategies, etc. And it has an informative extension in the culture, related to cultural experiences, behaviours and activities. The entry may refer to cultural texts other than music, providing a deep search outside the musical system, involving ideology, philosophical representation of the world, science, and the religious tradition of the source. It is charged with a wide intra-referential spectrum of information, and reflects cultural focuses and dominants.

A textual operator should supply cultural search with right and clear direction: topic is always an informant about the culture, and for this reason must be larger than a single compartmentalised part of a bigger set. A small portion apart from specifying complementary details is not sufficiently refer-

ential to a subject, and does not project cultural information, while the topic is supposedly informative and even reflects different cultural layers. Thus, a simple element incorporated into a new texture is not yet representational as topic, and could be evaluated no more than a mere migrating, rambling element of musical discourse, independent and out of cultural settings. Topic operates and implies specific system requirements of its source while a partial piece can be misleading, ambiguously belonging to more than one cultural system and mental form.

Although a topic is destined for reading strategy, that does not make it easily recognised and detected within the text. Even topic can be scattered. For this case it might be also relevant to employ Eco's term of *topic-markers* (Eco 1984b: 26): they are topical entries dissipated throughout the whole text and apparently frequently running at different levels of the text. Eco means that though being veiled, topic is accumulated through small doses, emerging in many ways and leaves a sediment, perceived by the reader as multiple and repeated displays of a topical field. It may be released by summing up all parts together as series. Where a small item cannot be rated as a topic, scattered information altogether can work as a topic. Title, working principles, and temporal models hidden within the texture, gestures, small progressions, sound formations and sound relationship, articulation, and strategy suggested for performance serve in music as topic-markers and complete the topic concept.

3.2.4. *Topic as Cultural Informant*

Back to Monelle, his remark inspires a further search of topics as cultural subjects, when he indicates that "each topic may signify a large semantic world connected to aspects of contemporary society, literary themes, and other traditions" and then that "topical references may even bypass the local or contemporary" (Monelle 2000: 79). Thinking of topics as culturally rooted informants would bring us to the point that in the first place the topics pose such questions as *what*, *where* and *when*. Hence, different strategies may be used by the reader in order to initiate a topical search.

If recognition of a topical item is possible at once — suggestion of an answer to the *what* — it may easily lead then to finding the *where* and *when*. In the case when a proposition can be made only very generally and the search starts with the question of *where*, the chain of topical detection becomes somewhat longer, while outlining of the topic is more discrete. Therefore, *what* can be seen as the centric question embracing the less precise *where* and *when*, because knowledge of *what* would include knowledge of the two other points almost automatically. In fact *when* in this questioning set can work only as a

specifying sub-question since it helps to reach the source and obtain cultural information but cannot be an initial point to conduct the quest and reconstruct the topic.

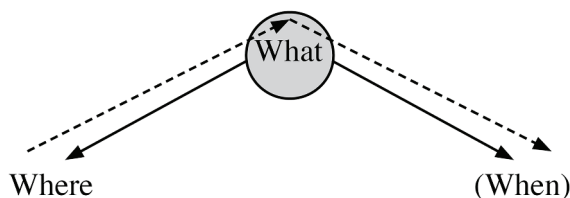


Figure 9. Initiating search: cultural topics formulated through questions.

It is relevant to notice that topics involved in constructing the M-texts entail information on the time and place of their real cultural location. A topic, then, can also transfer into the text a particular temporal and spatial model adopted from its cultural origin. Recognition of a topic discloses ascription to a culture, but it by no means stops there. Within the cultural system, a topic always passes through several identifications:

- It asserts its social status, i.e. affiliation to a social rank.
- It shows an institutional submission or habitat defined by its destination, among these would be found a church or other religious institute suggesting a ritual functioning, also belonging to court, folk or street music etc.
- It displays its local identification through belonging to a traditional school or professional guild, school of performance, traditional genre system and disposition within it.

Obtaining further information on a topic demands an inquiry of a specific semantic system that makes it possible to extract meaning for the topic and that can involve a religious or philosophical conceptualisation, cosmological or mythological symbolism, emotional expressiveness such as fixation of emotional range, isomorphism or onomatopoeia, experience of meditation, etc.

Topic is the main transmitter of the cultural identity in the M-text, but data are not derived from an integral topic only: they are also collected through topic-markers, which are smaller substances like small particles of the text. Encountered in the way of isolated and single events, they do not operate on meaning independently and may pass unnoticed, but being experienced repeatedly and in quantity, they can form evidence and integrate as a series into the scattered topics.

Here the *topical entry* may be a term to distinguish the very moments in the text when an information channel is open, whether it comes up as a localised topic-extract, i.e. an integral topic of some continued length or it consists of different points of a scattered topic that could be collected and

consolidated. Each of these manifestations can equally be actual entries to the cultural texts behind an M-text.

Regarding the structural concerns of a topic, it is mistaken to interpret an integral topic as a sort of continuum because a topic is not quite a copy of a source. Now, a topic is not an exact copy – it is not the same as a quotation – and thus, its contents are constituted as precise part of the source plus something else. The question is: what, then, is the remainder of it. There should be something accomplishing the data transferred from a cultural source and fulfilling the gaps. In the M-text this remainder could be formed by the genes of the other cultural channel or genes of the M-space as well. But this exceeds the indicative sense of the topic as a cultural informant: a topic as such cannot be ambiguous. Consequently, structurally a topical entry is discrete. A topical entry is precise amount of information of the cultural model realised inside the text – what exactly of it shows through the text.

The direct task of the potential model reader that lets him or her make the M-text readable and expose the virtual model of it is to seize the shortcuts — the topical entries. Once the shortcuts leading to the encyclopaedia have been discovered, the reader exercises their potentiality and checks them against a virtual context with the help of the abductive scheme, going through the questions of *what*, *where* and *when* and trying to position the topic where it belongs in reality. After the most likely estimation has been accepted by the reader, the topic is recognised, and becomes a starting point for next more circumstantial investigation, which leads the reader to place the topic within the found cultural system and to ascertain the local cultural identities of the topic. Subsequently, through the topical entries and procedures of their identification, the reader can restore the concept of the M-text. Topic becomes a search engine to obtain information about the content and meaning of the M-text.

3.3. The Strategies of Sound

3.3.1. The Mysticism of Sound

A quotation attributed to the famous Sufi poet and mystic Hafez of Shiraz explains: “Many say that life came into the human body with the help of music, but the truth is that life itself is music”. Was it by coincidence that Hathor of Ancient Egypt, the goddess of music, was believed to be the mistress of life? A study of the Oriental doctrines causes us to precise: “Life itself is the *sound*”. Apparently Hafez implies sacred sound: a sound model that in mystic religious teachings is introduced as the *concealed sound*. The process of performing that sound is a connection with the origin. The sound is shaped and caused by

the original vibration and explained by relations to the universe and the transcendental. Concealed sound is mentioned in the Sanskrit treatise of the theorist Sharngadeva *Sangitaratnakara* (*The Ocean of Music and Dance*, 13th century). It explains many metaphors of Hafez of Shiraz, Persian poet and Sufi (14th century). It underlies the theory of the music of spheres by Pythagoras, Plato, and Boethius. It introduces an essential aspect of audio perception in oriental cultures. It is the sound object of yoga, meditation, trance, prayers, “vibration singing” (or chanting) in Tibetan Buddhism, India and Sufism. Similar sound form can be found in ritual performance.

Commonly, the Oriental cultures interpret music as being sounds related to the universe. The musicologist Genrich Orlov, who applied a comparative approach to cultural understanding of musical aspects, points out that in many cultures and subcultures they do not really hear music but sounds, which are intermediary between the man and the transcendental, and always refer to something else. He mentions this particular sound hearing in the distant worlds of India, China, ancient Egypt, Islamic Sufis, and dervishes (Orlov 2005: 91 – 92). The sound experience is phenomenological, and the sound is conceptualised as a basis of ontology, being identical to the *vital principle*. Apparently the sound is deemed to have *organic* nature, which keeps the vital energy, linked to the metaphysical world. It is ever taken in its three dimensions, as a combination of the tone, rhythm and timbre: each of them is explained as a corporal component. This vision establishes links between the phenomenological sound aspects of the body and the mysticism and transcendentalism of the music sound’s nature. Thus, the sound is understood as a functional imprint of the psychophysical energy of the body in the sonic space.

This viewpoint represent an integral philosophy of the sound: it was most consistently and fully expounded in the doctrine *The Mysticism of Sound* of the renowned Sufi musician and philosopher Hazrat Inayat Khan (1882-1927), who exposed Western world to philosophy and practice of Indian music. Information can also be retrieved from some other teachings and writings and from the study of local musical practices. The comprehensive study of the sound would include the following parts:

- The concept of concealed sound, which a man and any object contain,
- Basic information of the transference of concealed sound into released sound, a reproduction of concealed sound in the sonic space,
- Metaphysical aspects of the sound: the links between the sound and the transcendental,
- Study of the variety of respiratory modes and as such the performing techniques,
- Notion of psycho-energetic self-setting, meditation and mental concentration, i.e. self-tuning for reception and transmission of the sound.

3.3.2. Concealed Sound Versus Displayed Sound

Sharngadeva presents sacred sound as unstruck, unmanifest, unproduced, and uncreated, called *Anahata Nada* in Sanskrit tradition (Śārṅgadeva 1978). Khan calls it concealed sound. While quantum physics finally recognised that all reality, objects and bodies, is waves or vibrations, and in 1957 K. Stockhausen observed of sound parameters such as tone, rhythm and timbre that they are different sides of the same matter, all belonging to frequency (Stockhausen 1959²⁵), Khan had spoken of the same facts metaphysically, after traditional knowledge, long before. He explains that everything in the world gives a permanent tone and rhythm that are the prime cause and constants and can be perceived by concentration on the inward hearing: the primary vibration that runs through the entire universe (Khan 1997: 197-243).

Thus, every thing contains concealed sound within itself, as far as it contains the tone and rhythm, or vibration. Khan teaches in his doctrine that the rhythm is the nature of life, everything has the rhythm, and respiration (the sign of life) is the rhythm, “The entire cosmic system and system of universe work under the action of law of the rhythm” (Khan 1997: 240). The permanent tone of the man works as his breath, which enables the vibration and rhythm as a part of it.

Therefore, the organic bodily system discloses concealed sound parameters: a man contains concealed sound, or vibration, revealed through respiration that transmits both tone and rhythm. The human body is strongly expressed in concealed sound. In his study of yoga, M. Eliade cites *Bṛihadāranyaka Upanishad*: “The noise... which a man hears, when he closes his ears. When he is near to expiring, he does not hear this sound” (Eliade 1999: 427). What is heard then must be concealed sound. However, a man is able to pick up other vibrations, or concealed sounds, including the absolute sound.

To be distinguished, concealed sound contained in a man, could be regarded as anthropomorphic sound:

- This is reproduction of one’s own body by means of transference of the vital energy with concealed sound.
- The reproduction is based upon stimulation of the centres of psychical energy responsible for the bio-sound program and their coordination with the reproducing device (voice or instrument).
- Apparently the sound has a psychical (mental) basis, because it carries the psychical supply.
- When displayed, the sound is organically provided with the pulsation, and reveals its heterogeneous nature.

25 English version was published in 1959.

- Psychical energy is converted into the sound-wave, which conserves the living information.
- The sound becomes realisation of the metaphysical core of the human as if a man was a sound form of life.
- Thus the metaphysical body of the man is released in the sound program.

Concealed sound is a sound model, which possesses an everlasting capability and quality to be protracted. It is shaped through design of vibration, resulting in a sound with the phasic heterogeneous nature. As a vibrational sound, it obtains the meaning of a sound energised — filled with the original energy, being an origin of things, referring to Creation, and available at any moment. The opposition of concealed sound is displayed sound, a cultured sound type. Displayed sound is a free independent acoustic phenomenon. Its meaning is only read within the music system it is linked to: this is a pure sound associated with a sound-point or discrete sound. Concealed sound is opposed to displayed sound as a sacred sound to a profane sound, and they can be represented by sound models essentially different by their temporal-spatial structuring, such as, correspondingly, continuous and discrete types. Concealed sound is continuous as the one that tends to extend infinitely and that can be continued in principle.

As it has been pointed out, the tone and rhythm in concealed sound are indissoluble parts of the single whole. They unite on the ground of their common genesis: both of them come through respiration, and are aspects of the vibration. Therefore, there is neither tone out of rhythm nor is there rhythm out of tone. This aspect is of fundamental importance for concealed sound, which, thus, contains rhythmical patterns within itself. As a matter of fact, all four elements of the sound — the tone, rhythm, timbre and intensity — matter for concealed sound. Timbre as a variable resonant spectrum works at the semantic level, where it gives meaningful signification, while tone and rhythm are involved in the syntactical structuring of the sound, and shape the sound as a structural unit.

The properties of concealed sound are carried out by its performed forms. Focusing on the performed format of the sound, which represent the natural release of concealed sound and obviously expose the sound conditions, helps most of all to detect and define concealed sound properties and parameters. To clarify the point about concealed sound as a vibrational sound and, in relation to it, about vibration singing, let us say that, while acknowledging that any sound is a phenomenon of vibration, the purpose of this particular definition is to recognise a pulsatory sound of the type that puts the vibration in the forefront, making it apparent. Speaking of released sound as the performed form of concealed sound, the vibration is realised in such a

vivid and enhanced mode that it becomes audible, while the sound is capable of transmitting a perceptible physical vibration when being performed or listened to. The two main structural factors of released sound are its heterogeneity and dynamics, which subsequently uncover the sound as the sound-space and the sound-process: two interrelated forms or states.

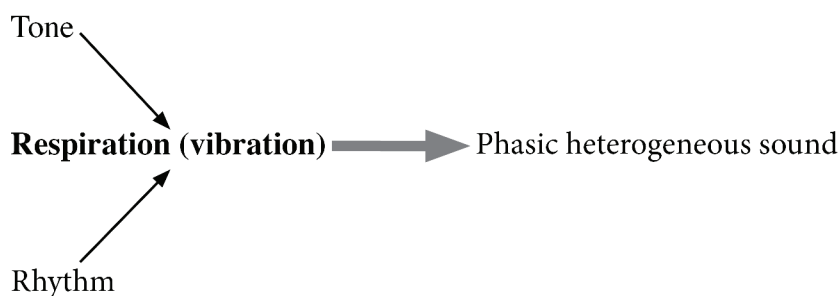


Figure 10. Concealed sound contains rhythm within.

Taking as an example Indian ragas played with *sitar*, *sarod* or *vina*, especially if not fast, it is possible to attend to the phase structure of the sound, to estimate the pulsatory quality of the sound only by hearing and to recognise how it is reproduced in a sort of a wave with micro-development and change of intensity. The preferences are made for the lasting sonic space filled with the vibration, which has been transferred from the vocal aspect of concealed sound to the instrumental release. The sound itself is perceptible as a space with processes occurring within.

Another case to unveil the essential properties of the concealed and released sound is the specific ritual Tibetan chanting correspondent to high vocal technological facilities. One of the most remarkable products of the sound release is the essential round-the-tone space. The smallest *space* of that type contains three-tone chanting, and even a monotone chanting. By this we understand not so much a scale but the inclusive space of the same sound maintaining pitch divergence, so-to-say, a *megascopic tone*. Yet, another thing is that the Tibetan chanting creates a profound impression of its strong multifocal principle clearly distinguishable with the unaided ear.

The sound-process is a sound delivered in progress, passing different stages of being and displaying a phasic nature. This sound shape is caused by rhythmical pulsation, the production of vibration, which fulfils the sound. Combined with the intensity factor, the rhythmic factor provides the sound with a dynamic activity. This kind of sound is opposed to the common Western sound type as a continual sound differentiated inside in tone, rhythm and timbre, the sound-process. This is a way of the sound producing, when any

part of the sound can be forced, and thus the sound pattern becomes irregular. The sound supports change of tactical modes of increase or decrease of pulsation, intensive articulation or contradictory amortisation.

The sound-space is a heterogeneous sound, though monodic in principle, but resulting in more than a single tone simultaneously. It is either displayed in a cluster sounding with a floating pitch, touching round-the-tone space, or in a many-centred sound effect, as in overtone singing. While the Western concept offers a sound as a pitched tone or a sound-point, concealed sound concept suggests a sound with a rhythmical filling, or pulsation, not an isolated homogeneous point of an indivisible structure but the sound, which has a space within it for its inner development. Sound-process and sound-space are two states of released sound, usually united within the same sound-making process. They are distinguished here mainly to emphasise their focuses.

In other words, the vibration endows the sound with heterogeneity (phasic structure) reflected in two aspects, multifocality and processuality, correspondent to the sound-space and sound-process. That means that pitch irregularity and deviations may entail a multiphonic effect of the sound-space as something we can hear in the vibration singing and that the sound is delivered in progress, as an authentic sound-process. Multifocality is a determinative factor in releasing the sound-space: it expands the sound and brings space and depth to it. It creates a stereoscopic effect evident in Tibetan monastic chanting, where a single man produces harmonics, reflecting several focal points simultaneously. Processuality is a factor that also reveals a sound as a heterogeneous substance and can be expressed in a tendency to micro-development, showing the sound through its coming-into-being (formation), and structuring the sound as a phase unit.

As it follows from previous considerations, the sound is respected as an obligatory metaphysical element of the body. It penetrates the human body and becomes apparent through the body. Concealed sound, thus, can be understood as information delivered via the vibration, or fine energy recorded on the sound signal (namely on timbre, rhythm and tone): a bio-matrix of life.

Concealed sound of the body is supposed to be represented or transferred into displayed sound using the voice system or other instrument. What occurs then is resonant intensification of the sound parameters by the means of a sound-reproducing device. The voice or instruments become devices for realisation of concealed sound. The reproduction of the sound is the process that follows the tuning in of the human consciousness, mental concentration, and alignment with the source sound. For avoidance of terminological confusion with displayed sound, the reproduction of concealed sound hereinafter is referred to as *released sound*.

3.3.3. *Ars Instrumentalis: The Sound Release*

Let us consider the relation of the sound to its timbre aspect. Concealed sound may become released. *Released sound* is a directed vibrational sound flow shaped in the sonic space. In Indian schools, it receives a syllabic representation as *Aum*, the sound of genesis and creation emanating the initial vibration by the very way it is vocalised. *Released sound* is projection of the sound body onto voice or instrument, and it implies an extensive program of realisation.

The human voice is the first device for the sound release because the voice system is an organic resonator of the human being, capable of delivering the sound in its natural course under correct singing behaviour. As Orlov mentions, in Ancient Egypt, one word signified both sound and voice at the same time (Orlov 2005: 92). The voice is a peculiar timbre and in many cultures vocal music is recognised as the superior kind of art since it is naturally produced. Khan says that “the voice has magnetism which the instrument does not possess, because the voice is an ideal nature instrument, and all the instruments in the world are modelled in its image” (Khan 1997: 240).

Voicing the sound implies an extensive program including setting of the human consciousness, tuning in, and mental concentration, as well as special modes of breath and coordination of energetic channels: all required in combination for carrying the sound out of the body. It is often related to meditation: thus, singing of mantras is a reproduction of concealed sound. Mantras are meant to direct psychological energy at something, to rule over it and to bring it into the meditation. They include regulations of the psychological mood necessary for the sound release while the voice resonantly amplifies genuine vibration. At the same time reproduction of the sound helps to conserve the emotional state, which is believed to be important for self-regulation of the organism.

For instance, *zīkr* (or *dhikr*) is a sort of mantra, which raises the psycho-energetic potential, increasing work efficiency, stabilising mood, and giving relaxation. *Zikr* is a mentioning of the name of the Deity: it is a regular rhythmical vibration singing, of God's name based upon keeping control over breath. Technically, *zikr* is a regulation of the organism, opening of all vessels or fiery channels, and passing the pulsatory sound through it: the body must experience light vibration.

Thus, the voice is considered to be a selected timbre, while vocal music is understood as the higher art because it is natural for transferring concealed sound. Instrumental music comes next in significance. The instrumental hierarchy is arranged according to the suitability for delivery of concealed sound. The instruments are ranked by their similarity to the human voice. Moreover,

the transmission of concealed sound with an instrument demands a corporal coordination and a coordination of the organic system with the instrument.

The transference of concealed sound with the instrument differs from a simple playing. Khan explains it: “Expert as [the musician] may be, he cannot create grace and beauty, which call to the heart, only with the help of the pure skill without an inner sense developed. The instruments of wind such as flute and *algosa*²⁶ express a heart quality especially clearly because they are played with the breath, which is the life itself; that is why they set fire to the heart” (Khan 1997: 251). The questions remaining are — what exactly Khan means when speaking about *the heart quality*, and what relationships are established between music, the heart, and concealed sound.

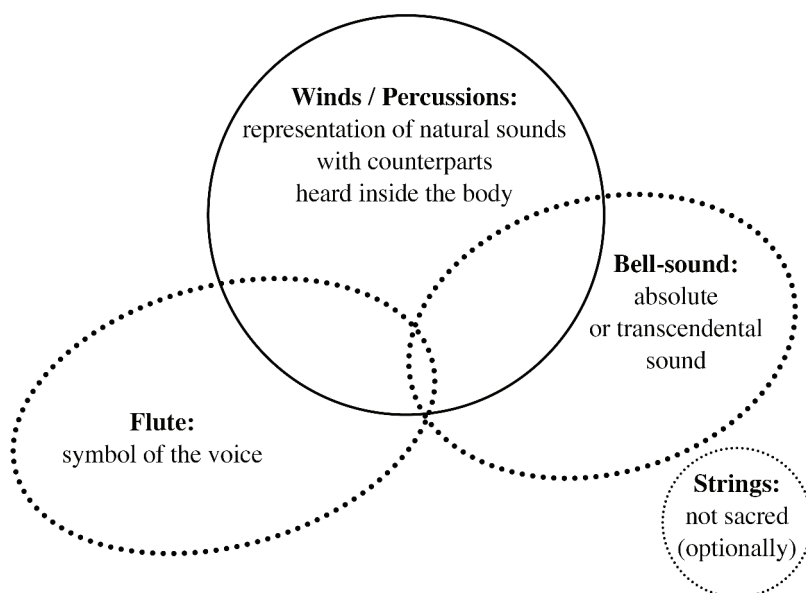


Figure 11. Interdependence between metaphysics of the sound and the resonant resources of the instrument.

Orlov mentions similar facts about musicians from China, South Africa, and Java, who say that instruments are played with the heart, and that it is very important that an idea first reaches *the heart* and from there reaches the instrument. Orlov explains: “The Eastern musician does not think that it is him who produces sounds and plays music with the help of his instrument and voice. Sound and music reside in the instrument and voice themselves in a dormant inaudible state, and the musician only wakens them and makes them

²⁶ Greek double flute.

audible” (Orlov 2005: 126). He also comments later on: “The sound, which is concealed in the instrument or in the vocal chords – parts of the material nature – is also concealed in the depth of the heart; the voice of nature and voice of the heart interflow because ultimately they are not two isolated phenomena but one, which, when sounding, becomes accessible to senses” (Ibid: 127). Instruments display the metaphysics of the sound to variable degrees. There is a certain dependence revealed between the metaphysical essence of the sound and the resonant resources of the instrument. The winds are adjusted for such a release in the first turn because they are played with breath. Among these, the *flute* is on top as *a symbol of the voice* (Khan 1997: 127).

The winds bring extensive potentialities from the symbol of the voice (flute), i.e. display of the sound aspect of the man to the sound of the Truth (the latter interpretation is from Tibet). The winds are exploited for preference, and for the Tibetans the strings are not even suitable for sacred sounding. Specifically, the monk’s chanting is delivered together with the winds and percussion (Figure 15).

The task set to the man, who performs the sound with an instrument is seen in:

- Detecting and eliciting the sound of the heart,
- Simultaneously revealing the sound hidden in the instrument,
- And merging them into released sound.

Among instruments, the bell-sound is noteworthy for its ontological position, being generally recognised for its metaphysical connotations. In ancient pre-Christian cultures, in Christian tradition, and in non-European cultures, it has ever been treated as sacred sound. Thus, the small cymbals, bowls, gongs and bells in Tibet and Nepal, are used in meditation. The small cymbals prepare for meditation: their effect goes as far as to remove negative energies from the space. In some of the collective devotions in Tibetan Buddhism, the sound of these tuned instruments is the only sound that crosses over the sound of chanting, being prominent for marking the completion of a section and starting of another section. Closure of a section with the bell-sound is meaningful, since supposedly it is related to reaching the insight moments.

In his work devoted to yoga, Eliade has written a small additional chapter about the mystical sounds. In it he actually refers to the bell-sound disclosed in its relation to the so-called *audio meditation* known as the *yoga of sound* in India or as the *meditation on the absolute sound* in Islamic mystical schools (Eliade 1999: 427 – 428). The absolute sound is said to come up from inside during the meditation, and reaching of it requires a capacity for the inward hearing and a deep concentration on the third eye or on one’s own mind. Here must come the bell-sound at the right moment. The efficiency of the

meditation becomes evident exactly when the bell-sound is heard. In texts by mystics, the bell-sound is also known as the *voice* or *zikr* — this definition emphasises its peculiarity and links it to the transcendental.

Eliade also mentions a sutra, which says that a dying person hears the sound of the bell, which weakens at the moment of death. We can compare the latter with what has been cited above: “The noise... which a man hears, when he closes his ears. When he is near to expiring, he does not hear this sound”. The analogy of these situations makes us possibly understand the bell-sound as *the absolute or universal living sound* with the broadened meaning of the transcendental sound derived from inside, through the body.

Sound as production of some ethnical systems demonstrate the self-value of sound-making. The category of sacred is applied to producing vibrational sound or employing a series of musical strategies. The preferences are made for a lasting sonic space filled with the vibration transferred from the vocal aspect of concealed sound. The vibrant sound is equal to *emanation* of the source or *channeling* the source. By the meaning it holds in trance and meditation, this sounding is a release of the cosmogonic energy. It establishes connection with the transcendental. The concealed and displayed sounds are not only opposed as continuous and discrete (discontinuous, cut) sound models; also, the mutual conditions of displayed sound and concealed (and released) sound can be associated with Lévi-Strauss’s categories of the raw and the prepared²⁷. The concealed (and released) sound is a sound statement in its initial, yet chaotic, state related to displayed sound as to the sound statement, which obtains the sense of an ordered and cultivated sound. The chaotic raw sound state should be interpreted as a progressive and creative power that coincides in meaning with the source, sacred time, and the moment of creation. Therefore the two sound types also differ as an active sound (concealed and released sound) and a passive sound (displayed sound).

3.3.4. *Concealed Sound in Cultural Mixtures*

The discussion around musical hybrids has always posed questions of musical typification: those of genres and styles, structural concerns and strategies, and also of musical systems and elements such as scales, modes, rhythms, textures etc., that are joined in a mixture. Meanwhile, we may initiate the discussion about hybrids from the point of the sound content and the mode of producing the sound, based on the fine distinction between European and some types of non-European sound concepts. On analysing the different senses that the

27 Commonly translated into English as the “raw” and the “cooked” although it rather obtains a meaning of “prepared”.

sound receives in various cultures, one can argue that sound interpretation is cultural.

The matter of mixtures primarily concerns the point of the sound, its quality and performance, because concealed sound has had a considerable impact upon European music production. The displayed European sound has undergone reformation. Of course, after the change of its innate cultural system-defined boundaries, the transmission of concealed sound if not completely reduced, is at least weakened. Released sound as an embodiment of concealed sound cannot be purely transferred into European space with all the authentic technology of its reproduction. Without the original approach and all the procedure it takes, the release of the sound basically runs as an indirect application of the basic principles. And yet, it transfers onto the new cultural ground the sound processes and effects of concealed sound, reflected in sound systems and sound relationship. Among the music processes following the principles of released sound, the first to mention is the *processuality* that represents sound as being a heterogeneous substance through its coming-into-being.

Modern graphic notation is flexible to meet these inconstant sound conditions; thus it expresses the concealed and released sound properties where the classical European notation system fails to do it. The Russian musicologist S. Chashchina closely relates the formation of the traditional European notation, based on the isolated position of each sound to the development of European knowledge of the universe, resulting in the esteem of a tone as an atom, a sort of indivisible substance (Chashchina 2000: 61 – 62). We can consider the return to the graphic notation in the 20th century as a signal of the sound reevaluation. The filling and meaning of the sound changes; it is no longer an isolated homogeneous point of indivisible structure.

Moreover, the re-structurisation of the sound from inside entails re-organisation of relations among the sounds, which is governed by the *coordination principle* instead of the former subordinate principle leading within European music. Coordination is capable of solving the problem of *correlation* of the sounds with phase structure. This is one of the most significant aspects that directs the course of music. Under conditions of the heterogeneous sound activity, increasing and decreasing of its parts, the dominating position of some sounds and the outlying of others become meaningless as the method of sound correlation. Self-sufficiency of each sound retrieves the primary equal importance of the two neighbouring sounds, and unification of several sounds according to sense occurs with the help of *metrical coordination*. A. Andreev described coordination using the example of the Gregorian choral,

in opposition to the principle of subordination. The last one is based on the motional unification of the sounds by intonation, and commonly takes place in the European tunes of 17th and 18th centuries (Andreev 1996: 129 – 132). On the contrary, pre-Baroque Western music stayed much closer to the reproduction of the concealed sound structure and organisation of the sound relationship, as they appear in non-European practices.

The coordination factor in the choral was the result of complicated interaction of local traditions in European region and Eastern music in the Middle Ages. Coordination as a way of sound relationship, as well as the phase sound, is the consequence of the *vocal condition* of culture. That is why it is easily found in non-European music with its respect for vocal sound: the relations of micro-parts of the sound are transferred onto the relations of the sounds. Within the system of the mode each tone has independence and is multi-functional; disclosure of the mode occurs through coming into being of each tone.

Sound, and consequently the sound processes in music are results of projection of the cultural images, and carry out their cultural identity. Released sound — along with the musical procedures related to it — was transferred into European art music and nowadays is a part of its intercultural identity. Distinction of cultural processes in mixtures is not a simple task, especially when talking about fusions, where the initial cultural data is melted together, creating the impossibility of the inverse procedure of separating and distinguishing them. Within the scope of the study of the M-texts, the distinction of the non-European concealed and accordingly, released, sounds let us detect music hybrids and discuss cultural interaction within these texts in the category of the sound space.

The sound-process and sound-space as two aspects of concealed sound and therefore, of released sound, are inseparable constituents of the same phenomenon developed through non-linear processes: properties of its structure. Nevertheless, in released sound, the two aspects can be split up and represented in independent sound forms. This especially concerns the sound mixtures in European music, where the processes of the concealed and released sounds are performed through transfiguration. Let us designate these forms as *unfolded* sound and *condensed* sound. Thus, sound as a process is, in fact, represented in the unfolded sound. This aspect of concealed sound is often revealed through processuality, long sound structures and sound dynamics. The sound-space aspect of the sound related to multifocality and stereoscopy may lead to a display in a compressed form, of the condensed sound.

The sound of some European composers considerably underwent efficiency of the sonic space of released sound. For instance, the sound of

Llorenç Barber, specialising in multi-focal music, bell-sounds, spatial experiments, and composing city-concerts. His study of the architectural and acoustic essentials of city-spaces turns to composing bell-music destined to be performed exclusively in the unique local conditions, sometimes also with the use of other peculiar sounds from the local cityscape. In his *Manjar*, the phase way to perform the sound associates the wave (undulatory) origin and resonant capability of the bell-sound with the voice device. The bell enables the creative potential of the sound, and may maintain the sound as a process. In this respect, the most interesting point is the interaction of the bell-sound with the voice, which starts in the central part of the composition. The bell and the voice increase the phase capacity of each other.

Giacinto Scelsi (1905 - 1988) was particularly known for his creative concentration on a single sound and modes of processing it. In fact, Scelsi was drawn into the study of yoga and Eastern mysticism. His music derived a great impact from the sound philosophy of India, of the Far East, and of the Near East: Greece, Egypt, Syria, Arabia, and Byzantium. The processuality as an engine of the sound can be heard in its purity, in fact everywhere in his mature works, as in *Arc en Ciel*.

The musical factors such as sound relationship, sound systems, motions, and some processes of music systems can be seen as an outcome of the cultural sonic microcosm. Released sound establishes links between existential sound aspects of the body and the transcendental origin of the sounds. Here we can understand concealed sound as a sign of being here, which at the same time represents a physical object or a man and refers to the transcendental. Making a difference between displayed sound and concealed sound, the former can be described as a cultural sound versus concealed sound as a natural existential sound. Concealed sound appears as an experience of the transcendental — a message of the transcendental — and possesses transcendental values, which it brings into the experience of being.

We obviously encounter a sign with double representation: on the one hand it is an existential presence (the life as current embodiment), but on the other hand it is the transcendental being (the life in its primary absolute state). Thus, let us say, concealed sound is an object, which at the same time represents being here and now, and being there and forever. In a broad sense, presence or absence of the sound points out the question of existence or non-existence. The characteristics of the sound as ones of the sound object with a heterogeneous nature obviously call into analogy the existential category of coming-into-being (formation). Released sound transfers out of existence and beyond this it transfers the transcendental across existence.

3.4. *On Temporal Modelling and the Sacred Temporal Model*

3.4.1. *Time Spoken Culturally*

There are multiple relations of a text with time and space, involving both outer and inner time, or, the time in which the text is placed, and the time in which the text places us. A text, speaking namely of a musical work taken as a single whole process unfolding through the act of performance, flows in actual time, since every sound has two exponents defined through its position in time and in space.

However, seeking to resolve the cultural situation of a text, there is much to consider. A composition — as a virtual model — is oriented in cultural time and space because the text always has position data represented through topics and relate the text, with probability, with history and cultural whereabouts. Thus, any text could be located according to these given coordinates within the universe as a possible event having taken place virtually. A text informs about the cultural orientation and position data of its pre-texts within the time and space. This basically means a hypothetical synchronisation of the textual situation with a time and space in history.

Beyond it, the text creates an operating model of a time and space, different from the physical reality: the model of its own, generated integrally with a virtual world, the parallel reality of which is not developed in line with the physical timing. Text as a world model assigns its own operating mode and process, i.e. it creates a specific texture of a time and space of being by means of the compositional discourse and techniques. This new texture is also reflected in our relationship with temporal conditions: a text has a power to project onto us its particular temporal-and-spatial design that becomes interactive with us and changes our inner experience and perception of time, involving us in living its own patterns. While experiencing the text, we access the other temporal flow; the text makes us enter it mentally and put the physical reality aside — still running, but not consciously perceived.

To redefine it, the relations of a text with time and space correspond to the outer time and the inner time of a text in the following manner:

1. Text *in* time, or *unfolding*: a text unfolds in time, it realises timing or the time-keeping aspect, and is configured by physical linear time.
2. Text *relative to* time, or *positioning* of text: a text indicates the time of a culture or a pre-text, represents a chronological, or time-referring, aspect, and declares belonging of its events to historical time.
3. Time *within* a text, or *modelling*: a text simulates virtual time, reveals time-designing or culturally-oriented temporal models, and manifests its own, appropriated, ontological status of time.

The reading strategy for the M-texts must make a point of the image of the structuring of time and space presented by a text inasmuch as methods of structuring time and space are cultural creations, and temporal thinking is the outcome of the patterns in which cultures understand time.

The three basic cultural models, followed by cultures in their development, as Rudnev refers to them (Rudnev 2000: 25), actually reflect the cultural experience of time; otherwise, they reflect patterns by which time runs within a culture. First, there is the *entropic* model — equal generally to the modern world and considered as a positive model, because it is directed from the past towards the future. Second, there is the model linked to the Christian culture and called *eschatological* by reason of being directed towards the world's end (as towards the object and the beginning of the eternity and the new existence). Third, there is the *mythological* model of cyclic, or reversible, time directed backward, towards its origin, the beginning of the time (or, as we also can call it — the zero point), which is conceived as potentially revertible and recurrent in any historical moment and potentially extensible to any duration.

Now it should be noticed that M. Eliade, notably famous for approaching cultural aspects of time in his research, has marked out only two temporal models in accordance with the mode of experiencing time in religious and non-religious societies. Thus, the mythological and eschatological models are meant to cover the sense of a single one — the model of sacred time, concentrated at some sacred moment of the religious history. The sacred model, for Eliade, is opposed to the model of irreversible linear historical time.

The most influential individual temporal theories changing the vision of time may be bound up with intercultural modes of thinking, transformation and mixing of models of time²⁸. The contributions of Henri Bergson and Albert Einstein were of cardinal importance to the contemporary comprehension of time. The theory of relativity has made one understand time as the fourth dimension with irreversibility as its primary feature. But most interesting from the M-text perspective, are the modern theories speaking of the interdependency of time and space, their close position and cross points. Thus, according to the philosophical outlook of P. D. Ouspensky, a famous pupil of G. Gurdzhiev, time is represented in the model of a spiral: the spatial three-dimensional body of the time corresponds to the fourth, the fifth and the sixth dimensions, whilst the space consequently becomes a six-dimensional phenomenon.

²⁸ The innovative temporal images were proposed by V. Vernadsky (biology), L. Boltzmann, I. Prigozhin (thermodynamics) as well as by historic-cultural, psychological and philosophical thought of O. Spengler, H. Reichenbach, A. J. Toynbee, L. Gumilev, K. Jaspers, P. T. de Chardin, J. W. Dunne, and J. McTaggard.

Ouspensky's model is all-inclusive, embracing other models. The fourth dimension of this model is historical time, which he associates with the circle. The fifth dimension is the line of eternity, of the everlasting now, which is reproduced by the movement in the circle. It would actually respond to Eliade's model of sacred time. The sixth dimension is the way out of the circle, a conversion into the spiral configuration. After Uspensky, this dimension must be "a line of *realisation of the possibilities* that have been in the preceding instant but *had not been realised* in 'time', i.e. in the forth dimension." (Ouspensky 1993: 438 - 444). The last thesis on the one hand, manifestly relates to virtual reality and possible world theory, and on the other hand, becomes essential for understanding of the combinatorial images of divaricate time, such as those created by Borges or Dunne.

It is especially remarkable that the image of time in Ouspensky's concept appears in the spatial form of the spiral instead of the planar line. Nevertheless, non-European cultures had already known of the spatial aspect of time, and recognition of it was inconspicuously drawn into the new European model of time: Ouspensky, having introduced the idea of spatial time to Europe, was well-known as a researcher of esoteric cultures. It is likely that this spatial-temporal aspect in its unity was recognised by others. Thus, in practicing his spatial experiments with sound, L. Nono referred to those relations between the time and space in the East: "In Japan, where I have been recently, there is only one word 'ma' for time and space. There is the entire concept of the world's image encompassed here – the unity of the time and space" (Kirillina 1995: 47).

Synchronisation of these two notions, time and space, is what resides in the artwork. Owing to these circumstances, M. Bakhtin presented the concept of the *chronotope* for investigation of the literary texts. While the word *chronotope* combines the Greek *chronos* – "time" and *topos* – "place", the term itself was borrowed from the mathematics applied in natural science (Bakhtin 2000: 9) to designate a continuity of the space and time realised as its fourth dimension, or forms of coalescence of space and time.

3.4.2. *Myth, Time Machine, and Time Travellers*

The mythological temporal model becomes fundamental for the M-texts, integrated into the virtual space of the M-texts after the cultural pre-texts. There is a well-known postulate about the similarity of music and myth by Claude Lévi-Strauss. One of his arguments points out their relationship with time: "The attitude towards time has quite an original character as if music and mythology need in time just to refute it. Both are means for *overcoming*

time... Music transforms segments directed to a listener into synchronic and closed integrity. Owing to its inner structure, listening to a musical work stops passing time... It is to the extent that on listening to music we gain an access to some immortality” (Lévi-Strauss 2000: 24). I have come to a hypothesis that the temporal schemata produced by myth and rituals indeed might be transformed into musical structures and, first of all, this temporal proto-model can be seen acting in world music, which shares the ritual background and trancing experience.

Being a model of the world, myth produced a temporal model of its own. Speaking of the psycho-physiological reception of myth, Lévi-Strauss described its temporal process as *non-linear*. Experience of mythological cultures evolves the time-travelling, or time-shifting, aspect of myth. Mircea Eliade made a basic contribution to the temporal phenomenology of myth, considering cultural aspects of the understanding of time. Myth always refers to the moment of origin as being genuine events having occurred in the beginning of the world: the sacred history. Thus, myth always deals with the creation of the world or the origin of something, which is equal to creation. “Every thing has origin because some powerful energy has manifested and some event has occurred. In totality, the origin of any thing is evidence of creation of this thing.” (Eliade 1995: 47). Eliade approached time as a dichotomy of the profane time of history and sacred time given by myth: the stream of chronological time, representing reality for the modern consciousness, versus the time of the world’s creation, the most significant moment for archaic cultures.

Any reality results from active transformation of the environment — chaos into cosmos — through emanation of creative energy. Myth is charged with cosmogonical energy, since knowledge of origin endues with power. By this it provides an entrance to sacred time. Eliade’s sacred time is a metaphor for creation and creative energy. He calls it the “strong time” because it is creative and active. Coverage of sacred time extends to a ritual. The ritual is a re-actualisation of the sacred history through re-actualisation of the myth and it is a recall of sacred time. Not only is ritual a symbolic embodiment of the sacred events, but it brings sacred time in, establishes connection to it and makes it return: ritual is an operational extension of myth. A ritual performance always belongs to sacred space and time, while the participants experiencing the ritual connection with sacred time become the time-travellers applying a technique of transition.

3.4.3. *Technique of Transition*

The preconditions for the transition are easy to fulfil for the time-travellers: time, place and mediator. A mediator providing contact with the sacred is the initiate one, a shaman, magician or healer with transformed personality. However, the mediator is not a necessity for the shift between times because every participant going through a ritual returns to sacred time. Also the time-travellers do not need to search for a special time and place in order to transport themselves into another reality. Any point of profane time may be the moment of transition, and any consecrated place is understood as a centre of the world, the place of creation: “The paradoxicality of the rite is that any consecrated space matches the centre of the world as well as the time of any ritual concurs with the mythical time of the ‘beginning’” (Eliade 1998a: 36). It is always there: time and place equate with sacred time and space. All they need is to know the approach.

According to Eliade, there are two possible methods of returning to sacred time — ritual and recollection (Eliade 1995: 94). The former is an immediate and direct reintegration of the primary situation, when re-actualisation happens as a collective experience through representation of the creation myth, i.e. ritual. And the latter is a gradual return to the ‘origins’, when re-actualisation occurs by regression to sacred time as a flashback of one’s own personal life, and deals with one’s inner elimination of historic time.

Return by recollection constitutes healing rituals and some techniques that concern rebirth or recreation of one’s own nature and personal situation. In India and Buddhism, the return is encouraged as a break with the karmic cycle, because to cognise personal past lives means to destroy future life. And more important: “Man reaches beginning of time and enters into the timeless - the eternal being, preceding transient perception of the world, which has been brought to the human existence by the Fall” (Eliade 1996: 54). The healing rituals are also regressions to the pre-state: they are representations of myth in any form, next to a patient. The myth is re-actualised for the person under healing but the transgression is made by the individual consciousness — the patient is healed because the patient has been recreated and has received a portion of the creation energy. The common formula for return by recollection would sound as follows: “In order to recover from time, one should *get back* and merge with the *beginning of the world*” (Eliade 1995: 93).

3.4.4. *Sacred Time Values and the Sacred Temporal Model*

Thus, sacred time is initial and endlessly recurring time. Sacred and profane time present the principal opposition of discrete and continuous figures, where

discrete means cyclic and interrupted, and continuous is linear and irreversible. Sacred time is realised as an immobile, stationary structure, a stretched fragment of time that can be reiterated. As Eliade says: “It is always equal to itself, it does not change and does not flow” (Eliade 1994: 48). The flow of historical time is a non-stop process but transitions into sacred time may occur like regressions into the flow of other structure. A formula of sacred time may contain patterns of repetition and return, continuance and tensility, and absence of movement as a directed progress. It may display, on the one hand, immobility, introversion, absorption in a closed space and fixation of one state, showing time as a stretched period and, on the other hand, an essential articulation for energy activity.

The very unity by which myth and ritual function to return to sacred time suggests that values of sacred time must be integrated into the ritual sound. Sounding is like an opening to the Creation, and in the sound the time travellers search connection and a channel to pass there. The values of sacred time may be applied to musical strategies spotted throughout world cultures in traditions caused by rituals and trancing:

- *Strategies of continuance*: prolongation and elongation as stretched periods based on long-term processes, protracted soundings and static forms and focused on one fixed state that represent time as an immobile motionless stretched structure.
- *Strategies of dynamics*: retardation and acceleration as sections or processes divergent by articulation and time measuring. They show alteration of the temporal flow and indicate that events are moving to another realm, like opening to sacred time. It may work together with gradual ascending or descending of the basic tone. Thus, ascending and descending also represent a move to another temporal space.
- *Strategies of reversibility*: reversible models as cycling, recurring figures, whirling, repetitions and ostinatos (any pattern of regularity and renovation at regularity) reflect similarity to the sacred temporal process.
- *Strategies of temporal flow*: the generation of vibrating sound can be considered as a concentration of sacred time strategies of prolongation, dynamics and reversibility. It is an agency of sacred time: a flux of its creative source directed into the present moment.

Sacred sound embraces more than a vibrating pitch. Some rhythms and tone combinations may be associated with the production of vibration. Drum droning or repetitive figures may be interpreted as zoomed-in effects in the likeness of vibration. The following examples demonstrate how the sacred temporal model works in rituals, and at the same time, how the sacred temporal model is intertwined with the release of sacred sound.

3.4.5. Voicing Time: The Sacred Temporal Model in Ritual Performing and Trancing

Buddhist Tibetan chanting is the most unveiled release of concealed sound. The overtone technique of Tibetan monastic vocalising style *gyu ke* is a part of meditation. The current example²⁹ was recorded in Ganden Shatsu monastery, one of the six great colleges of chanting. The singing style was introduced together with meditation technique by Tsongkhapa, the founder of the Gelug Order of Mahajana Buddhism in the 15th century. According to monks, both versions of the sound origin declare that it belongs to hierophany as communicated to Tsongkhapa by divinity, either by Mahabhairava, a bull-like protective deity, or by his guru Lama Guensan and dakinis.

The entire technique represents the strategy of temporal flow and yet the strategy of continuance. The ritual chanting runs like a vibrating sound flux, in a low voice position. A product of the sound release is the round-the-tone space, sounding like a cluster or expansion of a tone. All motion is concentrated *on the single sound*, or to be exact, *around it*. Besides, the Tibetan chanting is multifocal in principle since harmonics produce the effect of two or three tones sung by every man simultaneously.

This ritual consists of several sections, where overtone chanting with the sound of cymbals across it, alternates with rhythmical recitation by monks, and instrumental sections that, with enormous gravity, attack the environment with their tremendously thundering sound. The Tibetan instruments with their almost supernatural, extraordinarily loud and strident sounds, are conductors of the vibration as well. It seems that all space is being shaken when they sound. The instruments used in this excerpt are four sets of horizontal cymbals (rolmo), one set of vertical cymbals (selnyen), a pair of shawms (gyaling), two pairs of very long bass trumpets (dungchen), handbells (drilbu) and four drums (nga). The ritual is called *Jigje Kyi Dagjug Chenmo, The Grand Self-improvement of Yamantaka*, literally “antidote for poison of conceptualised mind”, where the conceptualised mind is represented by Yama, the god of death, while the ritual becomes the way to access Buddha’s wisdom aspect.

Dhrupad is the most ancient classical singing form of India, which originated in Vedic chanting: a meditation, when singers chant for hours with eyes closed, dissolved in the sound, originally performed in a temple for divinity. *Alap*, the first part of dhrupad, is a free improvisation on a raga, concentrated on the syllable *Om* and showing different aspects of sacred sound. The second part is *dhrupad* or *dhamar*, a composed piece, with text.

29 *Trance 1: Sufi Dervish rite, Tibetan overtone chant, Indian dhrupad*. Ellipsis Art. New York, 1995. CD 4000. Track 2.

The alap of the famous raga *Mian ki Todi* taken as an example³⁰ is performed by two members of the Dagar family of the nineteenth and twentieth generation, Ustad N. Zahiruddin Dagar and F. Wasifuddin Dagar: the family has belonged to Brahmans and kept the tradition since the 15th century. Over fundamentals held by two tanpuras (string plucked instruments), like a constant wave during entire chanting, two singers evolve a sound flow of *Om* controlled by breath and articulated and coloured with the help of vowels and consonants. Starting from the lower tones and ascending in registers until all space is filled, through several stages of alap, where the process becomes faster and more intense, the flow presents continuous sound shapes, with circulatory and reversible formulas.

In memories of Tim Smith, a Western pupil of the Dagers, who studied with them for several years, hours are spent in practice, only to connect two notes, to sing a fundamental, or to hold the same rhythmic patterns: "We would spend days joining two notes in different ways and understanding how they merged with the sound of the tanpura"³¹. Ustad Nasir Zahiruddin Dagar commented: "It takes us twenty five years of training, practicing ten to twelve hours a day, to be able to perform dhrupad. First we master all the technical aspects of using the voice, so that when we perform there are no obstacles in bringing ourselves into harmony with the raga"³².

The voices sound above the vibrating base of tanpuras: an iridescent flow of energy above a constant vibrating wave. The explanation offered by the Dagar family, suggests: "The tanpura does not simply provide an aid to correct pitch, as is commonly imagined. In modal music, the notes of the scale acquire meaning only in relation to the fixed sa or tonic. The as must be constantly heard because it is this note which sheds light on the other notes"³³. Curiously, the tanpuras, embrace a chord frame set to first-fifth-first (in octave). Isn't the overtone aspect of vibration referred to here, just another embodiment of that which is found in Tibetan singing?

A dhrupad text in *Mian ki Todi* as a matter of fact speaks of sacred sound: "Clever as you are, O mind of mine, knowing all about Ragas, words and the meaning and nuance of speech; yet delude yourself not! For this Primordial Sound is too deep for us, inscrutable and beyond knowledge. To grasp it you need not learning but Grace"³⁴. And, as in Tibetan chanting, the tech-

30 *Ibid.* Track 3.

31 *Ibid. Brochure*. P. 53.

32 *Ibid.* P. 58.

33 *Ibid.* P. 61.

34 *Ibid.* P. 50.

nique of dhrupad is an expression of the temporal flow and the continuance of the sacred temporal model.

The ritual music of dervishes takes us further to explore the connection between sacred time and sacred sound. *Mevlevi* is a high monastic order of Whirling Dervishes noted for their entranced dance ceremonies and traced back to the Sufi poet and founder Jellaleddin Rumi in the 13th century. Though musicians are not entranced, the music of the Sema whirling rite is destined for meditation establishing contact to the sacred and illumination as a final goal. The music is a *zikir* (*dhikr*), a vibration singing a Deity's name including repetitive motifs of choir and a solo singer's improvisation based on the *maqam* (mode) system.

In *Perde Kaldirma, Shifting the Frets*³⁵, music for Sema ritual, we hear a combination of the vibrating sound of *ney*, a reed-flute, controlled by breath, and periodic rhythmic patterns produced by *oud* (type of lute), *bendir* (frame drum) and *tanbur* (fretted string instrument), used as a rhythmic instrument. Originally *zikr* is vocal — as it is expected to be with any direct release of concealed sound — implying passing the pulsatory sound through the body channels and experiencing the vibration. But in this edition of Sema, voices are replaced by Sufi instruments: *ney* as a soloist, and the rhythmic instruments as the choir. *Ney* was Rumi's favourite; afterwards dervishes refer to the similarity of *ney* and voice: "The music is based on *ney* and voice, both of which involve the breath. *Mevlevi* practice requires a great deal of breath development, capacity and control"³⁶.

This heavy metrically accentuated frame suggests a whirling motion, also carried out by the dancers. For them whirling is a *zikr*, too, where they enter the sacred temporal realm. The whirling can be understood as a visual, corporal representation of sacred sound, and the dancers are entranced. They are whirling counterclockwise, pretending by this movement to regress to sacred time. Explained by an American dervish, Kabir Helminski, it really takes this turn: "In whirling we face 360 degrees, the outer world dissolves into bands of color, space is obliterated and time is reversed. This has been called the path of return; whirling, we move against the flow of time, directly experiencing our origins, coming to our innermost center where we are closest to God"³⁷. In the meantime, the opening stanza of *Mathnawi* also touches upon sacred time topic: "Everyone who is left far from his source wishes back the time of union"³⁸.

³⁵ *Ibid.* Track 1.

³⁶ *Ibid.* Brochure. P. 23.

³⁷ *Ibid.*

³⁸ *Ibid.* P. 14.

Although the devotion is collective, the working method is compatible with the return to the source by recollection, which can be seen from the following description: “It is a moment outside time, when the world turns distractingly but the man, centered in himself, reaches upwards for a certain quality of feeling”³⁹. The whole form is a rise to the ecstatic moment as an opening to sacred time through the gradual ascending of the basic tone helped by accelerating tempo and increasing rhythmic articulation. Thus the ritual, at the very least, combines the strategy of dynamics, the strategy of reversibility (the repetitive figures of ostinato forms and whirling), and the pulsatory sound of ney, representing the temporal flow.

In the technique of playing *shakuhachi*, another meditation genre, the strategy of continuance and temporal flow are dominant. The Japanese bamboo flute *shakuhachi* is associated with Zen. For *komusō*, the emptiness monks of the Fuke Zen sect, *shakuhachi* was a tool of Buddhist law (*hōki*), and the traditional pieces, *honkyoku* (*inside music*) were practice of *suizen*, *blowing meditation* for enlightenment and realisation of the inner self. Stories of origin often describe the appearance of a *honkyoku* as a piece that was not composed but dreamt of or just came to a monk, thus considered to be a medium.

Plain in construction, *shakuhachi* has extensive capability. Based on the pentatonic scale, it is also capable of producing the chromatic scale and microtones. It is flexible in its techniques: a master can offer a full range of blowing strategies and tongue articulations, shaping the sound in a variety of shades and blends, including multiphonic effects. Phrasing in *honkyoku* is shorter in the beginning, but forms longer flows as a piece progresses. Many original pieces start with a raising motif of two-to-three adjacent notes becoming a long, waving, exhaling sound in the end. This pattern may also cover the overtone aspect of vibration: a lower-pitched drone and higher pitch above it.

Long-breathed retained sounds, varied in phonation, with a swinging quality, are particular to *honkyoku* as well as circulatory movement exploring space around the fundamental and coming back. Long durations strategically dominate: little motifs comprising only a few notes, and ending with an extended sound as long as air still remains in the lungs, as in *Ghoshi*⁴⁰ (“tone”, “condition”, or “state of mind”⁴¹). When Grand Master Ronnie Nyogetsu Seldin, an American player, who studied *shakuhachi* in Japan, explains the technique of playing *shakuhachi*, he invokes the factors of breathing and heart: “It is an exceptionally difficult instrument to play. It takes a week to get a sound,

39 *Ibid.* P. 16.

40 *Trance 3: Zen shakuhachi, Mbira spirit ceremony, Sacred tembang sunda*. Ellipsis Art. New York, 1999. CD 4330. Track 1.

41 Refers to state of mind in illumination.

and a month to make a musical sound. The breathing is from the *Hara*, the area two inches below the navel, which is considered to be the centre of the body by many cultures. ... The words *hara* and *kokoro* ('heart') are very important"⁴². This is to remind us of the notion of the *heart quality* of the sound that was discussed in relation to sacred sound as released sound. Also *The Heart of Bamboo* text says similarly that "When the pure qualities of the bamboo flute become infused with the breath of a living human soul, Heaven and Earth become one and a tone rich in the essence of nature flows forth"⁴³.

He then continues about the breathing, phrasing structure and meditation: "When you play *honkyoku*, the music is designed to bring you to a state of peace. In the opening, the first few phrases are in the lowest octave and not very long. Not every phrase is a full breath, but as you get more and more into the blowing meditation, the phrases get longer and longer. Physically it's pulling you into the meditative state, it's designed to do that, it's the breathing exercise aspect of it. It should be a trance-like state for the listener as well as for the player ... Another thing, your personality can't help but be revealed in your playing. If you get to the place where you have no desire, no thoughts, no feeling, the obscuring layers fall away, and you get to what's really you."⁴⁴.

The overtone chanting, *dhrupad*, and technique of *shakuhachi* differ in strategies, but all qualify as sound meditations. Those techniques prevent the performer from free breathing. The shape and quality of sound is formed by breath. The sound act permits one to manipulate breathing and retain it, making it long and slow. Speaking in the words of Khan: "What is wonderful about music is that it helps man to concentrate or meditate independently of thought; and therefore music seems to be the bridge over the gulf between form and the formless" (Khan 1997: 191).

In contrast to the most of currently given examples, the long-lasting immobile structures of Balinese ritual gamelan at the same time generate the hypnotic effect of timelessness and the energetic pulsation of splashing rhythms. Gamelan includes various, mostly tuned, percussion with melodious clinking sounds: different-sized metallophones, gongs and gong- chimes, and drums. The ritual *Offering Dance (Balinese Trance Rituals)*⁴⁵ is an excerpt from ritual music — an offering dance, leading to trance. This long-duration piece is composed of harmonic-rhythmic blocks-variants, formed like sections of various motions.

42 *Ibid. Brochure*. P. 8.

43 *Ibid.* P. 4.

44 *Ibid.* P. 9.

45 *Trance 2: Naqshbandi sufis, Healing and Trance in Morocco, Balinese Temple Festival*. Ellipsis Art. New York, 1999. CD 4320. Track 4.

The polyphonic sound is made up by a counterpoint of two parts. The line played by low-pitched metallophones is a series of endlessly repeated short motifs in long notes of the same value. It embraces tones of a chord — the motif can vary, but it still belongs to the same harmonic core. The counterpoint is made out of general figures submitted to a uniform motion, a *perpetuum mobile*, also composed of short repeated motifs with notes of faster value that fill pauses between the tones of the basic voice in a higher register. These motifs are also subject to minor changes. It represents the motor movements, the idea of rotation and constant pulsing. Drums periodically accentuate articulation. It transmits a static state: the same harmonic frame from the beginning to the end: enchanting, suggestive technique. What may change from block to block is inner factors: register, texture, and tempo (metrical transformation).

Focusing on the sacred model: there is rhythmic vibrating droning, regular formulas and repetitions, stretched structures (long duration open forms) and a constantly pulsing current that altogether suggests fractality with the sacred temporal model, zoomed or hyperbolised, slow-motioned patterns — all that represents the strategy of reversibility in the first turn, but also continuance and temporal flow to some extent. And it leads to trance, meaning that the historic time is becoming destabilised.

3.4.6. *The Temporal Drive: The Sound Body of Time*

In musical practice, sacred time is addressed either in a collective devotion, in an individual musical act intended for a larger community (shamans and healers), or in an individual act qualified as self-engagement (personal meditation). Sacred time may be applied through employing the vibrating sound or series of musical strategies. In ethnical systems, sound-producing may demonstrate a self-value with the preference for a lasting sonic space filled with vibration extracted from the vocal aspect of concealed sound. These strategies for actualising sacred time are split up by several modes of its representation and their mission:

- *Transition*, or *travelling* into sacred time: retardation, acceleration, ascending and descending as *indication* of the sacred time shift, or *transition state*, transfer one into sacred time, or sacred time flows through them into the time and space of the ritual performance. They are a modulating link, which marks the situation of entering or leaving sacred time or progressing into illumination with alteration of the motion of a temporal flow. It helps to perform transgression of consciousness.
- *Emanation*, or *channelling* the source: the vibrant sound, which represents sacred time itself. By the meaning it holds in trance and meditation, this

sounding is evidence of sacred time, a release of the initial energy. It establishes a direct connection with sacred time. Thus this suggests that the vibrating sound reveals identification with sacred time, and performing it means already being there.

- *Stimulation* or *designing* the sacred time patterns concerns the strategies of reversibility and continuance caused by symbolisation of sacred time. They project principles of sacred time into the ritual space, recreate its dynamics, and maintain it throughout the ritual. They establish and stabilise an essential field of happening. The likeness turns them into a fractal model of sacred time. They act as a stimulator of the link with sacred time, lowering the patterns of historic time and eliminating it. Prayers, mantras, meditations, or incantations are based on these techniques, with repetitive formulas embedded in them, maintaining an affirmative suggestion that sacred time is here.

As a driver of meditation or trance, which conducts followers on their way to it, sounding means: focusing mind on the idea of the sound, demanding all attention, providing a proper breathing mode supportive for meditation, and suggesting a frame for the emotional level: all in one. Thus, it opens the mind to meditation. Keeping attention on the rhythmic patterns and reversible figures in rituals also helps to control the mind.

However, the most unique mechanism that governs both — music release or shaped sounding and meditation — is breathing. The meditation technique is set over special breath control. Performing music or sound regulates breath in the mode that leads to meditation. Here is also an answer to why it is the voice and wind instruments that make a path to meditation. Voicing or sounding a wind instrument is performed in alignment with breathing via phrasing, duration, shaping the sound, and the mode of vocalisation. Performers, going through this process, discover concealed sound and release it, travelling to enlightenment along the sound, and they *become* a sound, finally, identifying themselves with it. The point is reached: the immersion in the sound is the immersion in sacred time. When ritual is a strategy for return of sacred time, the sounding is a *tool to overcome time*.

Recognition of the *sacred* temporal database is important for discerning flows of other temporal structures and by this, distinguishing other temporal experiences inside the same musical composition. It concerns, for instance, a change of temporal articulation and modelling of another temporal construct, which may act at different levels of a composition. The model coordinates the archetypes of the Collective Unconscious and induces a certain psychological feedback in the sense that it enables a personal experience of time divergent from the time being and refuting current historical time. After all,

the model can be considered as a topic linking music to the ritual background. Descended from the own settings of myth, ritual music includes its temporal codes, which do argue for the resemblance of the two narratives as music and myth.

3.4.7. *Static Composition, Meditation, Open Forms*

Techniques representing the most recognisable patterns of the sacred temporal experience in the level of forms are embodied in the static compositions and in the idea of the open forms. Their self-determination and advance of the conceptual background corresponded to the mid-century avant-garde, which represented this musical type in a mature, pure state, but the origin of the form falls at the turn of the century. The static form is the simplest and purest representation of the sacred temporal model in its entirety. The compositions are governed by statics and lack of development and motion, thus they show concentration on a single state, contemplation and immersion in the deepness of a subject, akin to a meditation. They are especially prominent for expressing the stretching of a temporal moment — providing the idea of eternity under a series of compositional strategies that cover the whole composition. It exploits patterns of similarity with the everlasting time of the world creation, which has been regulated by the norms of the temporal experience related to the mythological consciousness.

Acceptance of the instant for eternity originally owes to the cultures practicing meditation, in the first place, Buddhism and Zen Buddhism. The staticity as a meditativity in a more common sense, takes place in European music, in which connection with the meditativity is embodied as a transference of the genre and foundations of meditation into a musical work. Messiaen's works often integrate eastern meditation with its European analogue, the Catholic-religious genres related to the mystical experience of reality. However, there is even a closer approach to meditation revealed in the application of a *meditation genre* per se, i.e. a music piece being performed for meditation and at the same time being created during the meditation, as a special genre offered by Stockhausen, which, properly speaking, was called *meditative* or *intuitive* music. Let us also mention B. Zimmermann, whose compound multicomposite temporal concept, among others, contributes to the problem of “time standing still”. One of his pieces, called *Tratto* discloses the meaning of a time segment. Movement *Tratto* also forms a part of his *Requiem für einen jungen Dichter*. In addition, a meditative comprehension of a chorale, as a compositional approach, was realised in his *Sonata for Viola solo*.

Stockhausen's moment form is a more complex structure: it can contain static forms, or moments, as a part of it, that are combined with other moments inside the work. The moment form presents some static musical behaviours and the idea of the *openness*, such as the skipped narrative line, absent surface development, non-linear processes exercising realisation of possibilities in performing strategy and, by the same token, the open model, which communicates incompleteness with the device of an unfixed end. The concept of the moment form allows articulation of different temporal flows and states within a composition. Meanwhile, there are other strategies that illustrate and clarify how multiple times and temporal flows can be managed and interpreted within a virtual model, and thus, within an M-text.

3.4.8. *Polystylism and Montage Strategy*

Polystylism refers to the concept of the temporal multiplicity, and compilation of many different styles also means compilation of distinct epochs and geographical spaces, which those styles themselves represent. Consequently, the polystylistic technique reflects the multicultural space in art and actually correlates with the construction of a virtual model with interaction and even overbuilding of times and spaces.

In that way, the meaning of polystylism was understood by B. Zimmermann, who, on being one of its independent inventors, called his technique the *pluralistic method* of composition (Pantiev 1995: 62). In his collective temporal theory, assumed from several sources and applied to music, time is pictured as a combination of times, the unity and mixing of the past, present and future. Zimmermann's theory is strongly reflected in the content of all his large works where the whole is integrated from the time-fragments representing art objects of cultures: textual and musical quotations. This spatial-temporal model is derived from the polystylistic logics and works as a strategical model.

The sense of polystylism as a temporal model is polychronism, the stereoscopy of time and the multiplanar vision of the subject, as if it included different viewpoints on the subject. This non-linear use of time could be compared to the prominent concept of "serial time" by J. Dunne. It is significant, as much for the polystylistic aspects of the M-text as for the concept of the author of the M-texts, that in Dunne's concept, as noticed by Rudnev, "the observers of different orders may be situated within the same consciousness, being displayed in peculiar states of the consciousness" (Rudnev 2000: 31), and thus the observers of different standpoints remind us of the many-voiced space of Bakhtin's polyphonic text.

Actually, the same meaning of holding and enclosing different times in the interaction of present and past can be applied to the *montage* technique. However, though the montage is an original principle of composing and experiencing the time, which stands close to polystylism and is a forerunner of polystilism, it does not always coincide with it by sense. This organising principle discovered in the 20th century, related music to the new-born video art. The montage strategy was first found in Stravinsky's works. Although as a compositional strategy, it can be found in earlier musical art, for instance in operas by Mussorgsky, it was recognised after the technical novelty of cinematographic cutting. The montage, thus, might be attributed to the confrontation of different times; it maintains the meaning of patchiness and plurality.

However, the phenomenon also has had a background other than video technique. Thus Messiaen's montage strategy, reflected in assembling of blocks in the exotic movements of *Turangalîla* and similar to the assembling of the mosaic, does not originate from the cinematic method of editing together various takes. *Turangalîla* as the whole of Messiaen's creative thinking occurred in the meeting-point of cultures. This temporal model was born of a cultural mixing.

In his *Quatuor pour la fin du temps* (1940-41) the composer defined this technique as the stained-glass principle (Ekimovsky: 68). Stained glass is shaped by non-periodic and non- contemporaneous iteration of the melodic, harmonic and rhythmic (with the use of Hindu rhythms) figures. Messiaen's own remarks on the *Quartet's* idea suggest that the temporal category was the most relevant part of his thought: "As a musician I was working on the rhythm. The rhythm in its essence is change and division. To study the change and division means to study the Time. The Time – measured, relative, physiological, and psychological can be divided in thousands of ways, among which the most available for us is the permanent conversion of the future into the past" (Shneerson 1970: 340).

The montage strategy used by Stockhausen in *Momente* and *Hymnen* has been represented as "the idea of kaleidoscopic change of the states-pictures making up the mosaic of the modern world" and as an "instantaneous geographical survey of the world" caused by the technical century (Savenko 1995: 22). And although *Momente*, *Hymnen* or *Telemusik* have been a realisation of his Weltmusik concept, consequently, they are not associated only with the "imaginary museum", but they also provide original forms brought up by the notions of Zen, of which Stockhausen was keen: instantaneity as a token of *the time stopped* and a token of *the time slipped by* (Savenko 1995: 24).

3.4.9. Serial Time

Finally, the concept of *serial time* creates a ground for interpretation of the presence of different times within the M-text. John William Dunne, a founder of the temporal philosophy of the 20th century and the concept of serial thinking, proceeded from the issue about increase of the temporal dimensions in proportion as the hierarchy of the observers grows: each higher one observes the subordinates. The higher observer sees the time of the others as a space-like time, thus he has an access to the past, present and future of the time observed. Music transcriptions, rethinking, and musical commentary applied to the elder musical texts reflect Dunne's temporal approach.

Speaking about the experience of Berio's *Symphony*, which reproduces *Scherzo* from Mahler's *Second Symphony* in the third movement or about Henze's *Tristan*, which represents Wagner's *Tristan und Isolde* — this re-telling of a story as if building a new storey upon older layers is identical with the appearance of a new observer, who discovers the preceding text from the position of a new dimension. The logical chain of Dunne is guided by the central notion of the series (Dunne 2000: 135 and further), which makes the relationships between the observers clear. In order to develop the notion, Dunne finds a visual example: "The series is something like Chinese boxes made in a way that the smaller part (box) is enclosed into another one, similar to it but bigger in size (in our case, having one dimension more) part" (Dunne 2000: 164).

The philosophy of serial time arose from this point of Dunne's theory and laid the groundwork for various representations of serial thinking in modern culture. Music transcriptions of Berio and Henze embody one of the ways of serial thinking — the text within the text, the structure of a new reality built over an older text. When the musicologist N. Zeifas introduces the opera by Giya Kancheli, *Music for the Living*, she approaches it through a metaphor of serial thinking — a theater in the theater or a double theater: "Combination of the 'representation' and 'experiencing' stratifying of the musical and scenographic metaphors, subordination of the conventions: matreshkas enclosed one into another, doubling and trebling of the reality — all this lets us receive the events, the musical themes in several perspectives right away and play over different variants of the situation" (Zeifas 1991: 177, 180).

The situation of embedding more than one time is realised as soon as a composition introduces an interaction of the present and past worlds, especially when an old style is idealised and symbolises its historical period. The idealisation of the past, which is often the case with the Baroque-classicist past, is indicative for neoclassicism, and it also forms the conceptual part in the works of some composers such as Schnittke and Kancheli. They read

as a slow retrospective movement, directed to the past as to the source of the posterior culture and a sublime moment, which refers on the one hand, to the mythological concept of time and on the other hand, to a virtual zero point of the multiculture.

As it was seen, some forms, flows and patterns in composition can be associated with temporal models and suggest a creative potential for reading of the M-texts. While the sacred temporal model helps to understand the presence of the alternative non-linear processes of time-modelling in the structure of an M-text, the serial thinking offers a concept that covers the sense of the spatial-temporal structure of the M-texts in general, with their temporal irregularity. This N-dimensional model explains the appearance of different temporal flows (representing the time-modelling aspect) and interaction of times (representing co-existence of different sites or time-positioning) suggested by the same M-text.

The M-text may be considered as a pattern of relations, connecting the unmatched heterogeneous temporal-spatial streams into a complex. Such a text shows time stereoscopically, to say that time passes as an N-dimensional process, reflecting multivariate time series, the capability of which are approached in compound representations. The time- space of a mixture would be organised in a branching structure, wherein the time-space inflects to different shapes as if it bifurcates into independent paths – by this directly referring to Borges' model type. Dunne's temporal model as an image of a series of overbuilt times superposed one over another in an M-text, can be taken as a chain, where every section represents a distinct and different model. The laminated or stratified temporal-spatial organisation represents the variance of the inner models included in it and received as sections, branches or layers of time.

3.5. Graphic Notation As a Tool of Cultural Modelling

The graphic notation appearing in contemporary music is a factor that reflects changes in relationships among European music and non-European cultural sources, and may be considered to be a result of mixing procedures, revaluation, and reorganisation of sound priorities. With the graphic factor, while music becomes represented visually and can be discussed in terms of visual modelling and bearing resemblance to visual objects, in our sense, it is even more prominent that the graphicality becomes a strategy that represents and covers the meaning of both — the shaping of released sound, and the design of the sacred temporal model.

It is commonly understood that classic European notation has remained in a close relationship with the elements of European musical language based on a limited number of musical scales and their structures, as well as on concrete measures, and rhythmic norms. This type of written musical signs was designed to represent the most important constructive components of European music such as melody, harmony, pitch, and intensity, and intended to meet the needs and possibilities of the musical system. The notation reflected a system where the sound parameters were represented through pitch, duration (time), and loudness, with certain precision. However, the process of influence between the notation and the musical elements worked reciprocally, and there was a counter impact, affecting the development of the musical system. Notation restrained the musical system, allowing it to elaborate its elements only within the chosen direction. As to the timbre and colour definitions, they were only expressed through the choice of instruments.

This type of notation designed with the purpose of fixing pitch and rhythm does not hold much importance for work with timbre, and consequently for music of the twentieth century that reveals relevance of the timbre aspect. Formed under the influence of vocal culture, European notation depersonalised timbre and evidenced in writing the strong tendency to experience each sound as a vocal one, as A. Andreev mentions in his book (Andreev 1996: 31, 36). The peculiarity of the connection linking the visual and acoustic perception for a European is that visual contact with a melodic line unconsciously passes into the *mental singing*, i.e., into the inward reproduction of the height and rhythm.

The classic European system of notation has come a long way from its first graphical principles. Andreev also argues that the very formation of notation developed as a psycho-physical process, which consolidated the peculiarities of the intonation-event experience (in the sense of B. Asafiev's *intonazia*). According to his view, a sound, when first being formed, reflects the accentuated perception of a discreet sound, in analogy with the rounded trajectory of a heavy body falling. Besides, notation as it transmits normative relations between sounds valid for the classic period of European music: their metric subordination to the heavier, more accented tones; the quantitative principle of the sound-evaluation (agogics); and the positional accentuation produced by the isolated position of each sound. All those peculiarities are fixed in the written style of the notation (Andreev 1996: 131–132, 140).

When sound becomes a process and gains spatialisation, when it obtains multifocality and heterogeneity, the notation can no longer help but to match the requirements of the changes. The sound progresses as an emanci-

pated N-dimensional object, and approaches variability of the graphic notation and its possibilities.

Appearance of the graphic notation in the 20th century, which approaches visual arts, or we should say *reappearance* of the graphic notation — back to the principles of the medieval notational forms — obviously speaks of the recent changes made to European musical system and the sound issue, and of the rearrangement of the expressive means of this system, which by now has introduced elements alien to European musical thought. Timbre and rhythm, primary musical attributes, move into the central position among musical elements, while such factors as register or pitch become less significant. Beginning with Romanticism, timbre began to gain power in European music, however this change was not yet sufficient to influence notation.

Furthermore, the graphic notation reflects changes that were involved in the properties of the European sound, representing the properties of the concealed and released sound on the one hand, and the properties of the sacred temporal model, on the other hand. The visual aspect of the graphic notation refers to a sound as to a colour spot of the sound space and enables its timbre features. The viscosity of the graphic notation also manifests the non-linear processes of composition and expresses with more clarity the temporal geometry of the score, where temporal behaviours and temporal models are mapped with the help of the graphic design. Notational systems establish and encode a mode by which cultures perceive and understand sound. Concealed sound and anthropomorphic sound could only be fixed in a written style by means of graphic notation.

As a way of fixing musical sounds, graphic notation is rather iconic, and may serve to depict a natural (physical) object, being a visual and perhaps symbolic reference to it (as a sort of ideogram), that was a basis for ancient traditional performance. Therefore, this notation creates the link between the music of the present era and the cultural forms of artistic syncretism that hold the idea of visual information about musical images. The graphical scripts of neumatic and *kryuki* notation came very close to the particularity of this analogue visual expression. Besides, neumes and *kryuki* did not constrain the spontaneity of creative self-expression and natural emancipation of sound that is unrestricted in rhythm and pitch. Modelling parameters of the sound are set in writing through visual codes, in graphics.

There is one more relevant aspect to consider in relation to the visual experience with graphic notation: it is a fractal phenomenon of a kind. It means that the graphics may recreate some visual objects by analogy with actuality, with a certain degree of similarity and approximation. Being identical but approximate structures, fractals are defined as a form of data transference

understood as the change of their format and compression of the data. It is just an analogue structure linked to the transformation of the initial state of an object. Thus, notation in its graphic form may appear as a graphic representation of a visual object or phenomenon (its certain transformation), which later transforms into a sound object — by the act of scoring, and then performance. In other words, a sign in graphic notation may be identical to a real object, even though the object is now introduced in another format, and is a variant. This is a strategy that also can be observed in traditional cultures that feature syncretism, as it will be argued below with the example of the culture of the Sami and Erik Bergman's *Lapponia*.

Graphic notation as a sign system leads to the documentation of cultural space and environment, visual objects and forms, and it opens up possibilities for approaching sound conditions and values that bear culturally different appearances. The study of graphic notation, therefore, is an additional analytical tool that, together with the others, serves to rediscover possible connections formed between an M-text and cultural pre-texts.

PART TWO
Erik Bergman

It is indeed dangerous to try to mix different cultures together, it is like making a kind of quasi music. I myself have never wanted to imitate what I have heard, but rather let it filter through my own personality so that what comes out is part of myself. It is quite risky to be quasi exotic.

Erik Bergman

There are very rarely shortcuts. Naturally, you must begin by studying the music of different periods, written in different techniques. But then you must closet yourself away and think over everything you have learned. You must make up your own mind and thus analyse for yourself what it is that you want. It is a huge step and fearfully difficult but it is very, very important.

Erik Bergman

4. ERIK BERGMAN: AN INTRODUCTION

4.1. Erik Bergman and His Cultural Identities

Erik Bergman (24.11.1911 - 24.04.2006), is a key figure of Finnish contemporary music. Known as the founder of Finnish modernism, he has been recognised for taking over the leadership for decades and pioneering in Finland, applying a number of new styles and techniques. As an artistic figure, Bergman is a reformer, a charismatic personality, who changed the concept of the creative work and current orientations in art. His world-wide travelling, conduct of life, and broad experience in studies of cultures bring his music to the point of reflecting different cultures and their layers, which makes his composing paradoxical. Yet these details of Bergman's lifestyle and creation, sharing different cultural backgrounds and, accordingly, identities, as well as his role of the multicultural author have not received proper recognition.

Bergman's compositions are mostly approached from the avant-gardist technical point of view, and his cultural representations are defined as exotic. But the notion of exoticism implies that foreign elements introduced into cultural (European) musical language stay on the surface without actually being absorbed and assimilated by this language. And, speaking of cultural hearing, understanding something as exotic describes the way of receiving the sound culturally, with the position of the receiver being within the European cultural border⁴⁶.

When reconstructing the image of Bergman as a multicultural author, it is important to focus on the biographical facts that could give a necessary reference point for including his works into a multicultural context. Therefore, the main task of this introduction to Bergman's work is to trace the non-European aspects of his music as its formative layers and to understand the role of the cultural synthesis in his compositional technique. However, Bergman's European background, techniques and styles also form the foundation layers of his overall M-space, and thus his European beginnings and orientations comprise a significant part of this review.

⁴⁶ There is a long tradition in musicology discussing appearance of unusual sound in music as exoticism. I chose not to follow this path in creation of my concept of the M-texts. The whole construct of exoticism is built on a highlighted difference of the own and the other, or native and alien, positioning here and there. Accordingly, the sound of the other should be perceptibly different. Exoticism, thus, relies on the successful communication of the author and the audience: for that, the "exotic" style represents unusual sounding. Exoticism as a trend is created by cultural perception and cultural hearing, according to Western ears. The term exoticism, thus, refers to essential meaning, even in a broader sense, defined by R. Locke in his elaborate monograph on musical exoticism (Locke 2009: 49-48).

Björn Heile has recently introduced Bergman's style as a general movement from universalism to cosmopolitanism⁴⁷, where *universalism* is represented by Bergman's avant-gardist technique (*Internationalism I*) and by *globalism* (*Internationalism II*) — his non-European compositions built on the appropriation of non-European compositional techniques and “making the other the self” — while *cosmopolitanism* embraces his later cultural “local” compositions (non-European but Nordic-based, included into Bergman's nearest cultural context) and means “seeing the self through the eyes of others”.

However, it was not until the beginning of the new millennium that research on Bergman entered a new stage. A basic introduction to Erik Bergman's style by Paavo Heininen came out in 1972. In it, Heininen highlights the most important aspects forming Bergman's music: ecstatic and constructivist, dodecaphonic and serial, rhythmic and coloristic, melodic and harmonic (Heininen 1972). But this study appeared before Bergman's major compositions based on his application of non-European cultures. It has been partly compensated by the monographic collection *Erik Bergman*, released on the occasion of his 70th birthday⁴⁸. Studies by Hans Oesch and Robert Anderson included in the collection were the most significant research on the topic concerning Bergman's exotic scores (Oesch 1981; Anderson 1981). While Hans Oesch goes through analysis of *Rubaiyat*, *Bardo Thödol*, *Loleila* and *Lapponia*, Anderson addresses works on Egyptian topics, *Aton* and *Hathor*, but he is more focused on the cultural world of ancient Egypt as a background of these works than on the musical aspects.

As seen from the European angle, Bergman is a modern European composer, the founder of Finnish modernism, who passed through the European academic institution, studied at Helsinki University, and graduated from Helsinki Conservatory. Officially he is pictured as a composer with a classical musical education enlarged later with his study of contemporary techniques (in Berlin, Hochschule für Musik, with Heinz Tiessen, and in Ascona, Switzerland, with Wladimir Vogel), study of the old European music forms, in particular, Gregorian singing in the Musical Academy of the Vatican, and deriving inspiration from non-European cultures.

However, as seen from from a position beyond European culture, his music would be experienced otherwise, presenting something very different. A great traveller, who studied cultures around the world and collected musical instruments, Bergman charged his music with such intensity of different identities that it features his actual interaction with other cultures: incorporation

47 Björn Heile. 2011. Erik Bergman, Cosmopolitan. Keynote at: *Symposium Erik Bergman 100*. Turku: Sibelius Museum. 26.09.

48 *Erik Bergman: A Seventieth Birthday Tribute*. Helsinki: Pan, 1981.

of ways of musical thinking, sound philosophies, and performers' behaviours into European musical strategies.

In his cultural explorations, Bergman was moved by techniques and sound representation in music with mythological backgrounds, studying primarily musical extension of religious schools and rituals. Apart from the multiplicity of his sources, this is another point that makes Erik Bergman such an essential case for application of the theory. Cultural aspects, reflected in his M-texts, especially in relation to released sound and the sacred temporal model, endow his approach with metaphysical meaning. His modelling of virtual reality in the M-texts as a product of musical and non-musical (philosophic-religious and metaphysical) aspects is a realisation of Magic Realism, where metaphysical penetrates reality.

Even his own creative process speaks of a cultural approach. Bergman emphasised contemplation, concentration on a subject (a sort of meditation), and intuition as a part of cognition (learning) and creation, and as key elements behind his creativity, in addition to rational schemes and decision-making processes. This working method — use of intuition to achieve a desired result, contemplation as scanning of the source, and tuning the mind to the subject — traces to the creative modes that cultural musicians share in different spiritual and esoteric practices. With that, Bergman assumed cultural modes of music-making and knowledge acquisition.

Delving into cultures, Bergman clearly declared his research position such as seeing cultural phenomena as being inseparable and interconnected: “I was interested in all kinds of cultural phenomena. They are a part of the entire culture and cannot be detached from it” (Bergman 1999). Now, rethinking Bergman's identity necessitates mapping his individual space by linking him properly to all the places and spaces that he has ever belonged to, from the local to the global. Re-connecting him to the cultural territories beyond his initial reality will create a new vision of his experiences.

But before rating Bergman's identity, one must locate the composer within the culture. Taking the circumstances native to him as a starting point, Bergman is a border phenomenon. In actual fact, he was born on the border of Western Finland: to a Swedish-speaking family in a Swedish-speaking province of Finland — in Nykarleby⁴⁹, a small town between Jakobstad and Vasa⁵⁰ — a bicultural, bilingual, border territory (because all border cultures should be treated as bilingual).

Bergman became a *borderline* cultural case. As a cultural informant, he brought to Finland the challenge of the newest European music. He was

49 Fin. *Uusikaarlepyy*.

50 Fin. *Vasa*.

a mediator: by this channel information accessing the Finnish musical semiosphere was translated into the culture and burst with the generation of innovative production and the avant-garde Finnish school. As regards his cultural “belongingness”, Bergman neither belongs to the original Swedish culture, nor to Finnish culture.

Exploring this idea, let us have a brief excursus into it: situated in its own geographical borders, the Swedish culture from Sweden does not recognise the Swedish culture in Finland as its own. Thus, they are not included into the same semiosphere, being related in the manner of the own and the other and separated by the obvious virtual border. However, also, the Finnish Swedish culture and the Finnish culture are plainly distinguishable though sharing the same geographical space; the first one is a more or less closed independent system within Finnish cultural territory, and both of them recognise each other as the other. They derive from their primary distinction, make alienation a principle, and thus, have a virtual border as well.

After all, Erik Bergman is a phenomenon of the border and bi-linguality. Those necessary prerequisites facilitate his overstepping of cultural borders and give him a key for entering into fields of other cultural languages. He is not only a mediator but a border himself and thus, a mechanism of translation. Understanding the composer’s cultural situation redistributes his identities from local (regional and cultural) to global and intercultural.

The reconstruction of identities discloses his local identity as being bi-cultural, Swedish-born within Finnish society and culture, and representing the European cultural space in a broader sense: this is so-called *ascribed identity*, given by birth. His *acquired identity* is constructed by his enormous multicultural competence rooted in learned world practices, and can be understood as a continuous educational process, which includes travelling to all continents, attending traditional cultural schools, ethnographic work, and collecting cultural music and instruments. We find him placed in the cultural spaces he has studied and experienced and may consider him as a mediator between European and non-European cultures. His music appears as a combination of European and non-European composing strategies, and his works conceptually reflect remote cultural traditions — they are the activated zones of the M-space: the M-texts.

When mapping Bergman’s musical travels, there will be found full spatial orientation covering all four directions: north, south, west and east. The novelty of this art situation is that the entire cultural space developed by the composer is unusually widespread: it concerns all four inhabited continents. His own initial locus as an author in this space is defined by the northern coordinate. Yet there is a temporal axis descending down through historical time,

to the archaic roots of the world and to myth, and this can be described as a core, a universal centre connecting all cultural systems.

Being a representative of Western culture, Bergman intensely searched for his own path in the arts. He is not the only one *en route* to other cultures, but he stands out from his forerunners and contemporaries by his tendency to embrace cultures in all directions while declaring his belongingness to all phenomena — a cosmopolitanism. The composer was initially formed in the northern cultural background, underwent the professional musical education of the Western type, and continued by exploring non-European cultures. The model of Bergman's life journey through spaces and times is a labyrinth in spatial orientation.

There has been formed a stereotypical image of Bergman. One of the standard screens, preventing him from being seen from another angle, is the vision of Bergman as a modernist. It cannot be denied that Bergman was at the forefront of the modernist trend in Finland and that his historical role was bringing Finnish music out of shading and neglect, providing new stimulus for its further development. But even being an indisputable statement, it is relevant for the 1950s and 1960s. Now this definition of Bergman, when applied to his overall creativity is quite deceptive, because he has crossed the boundaries of modernism, and could be defined as an artist with a postmodernist mind.

4.2. Forming Layers of the M-space: European, Modern, and Cultural

This brief overview of Erik Bergman's path focuses particularly on the process of forming his intercultural identity and the cultural layers of his personal M-space starting from his early period. His years of study at the Helsinki Conservatory⁵¹ and first compositions (late 1930s) falling between the first and second waves of European avant-garde, refer to the political situation in Europe forcing conservative views on musical creativity.

Early experiments of noise music had already shocked the public and Schoenberg had legitimised the method of composing with twelve tones, but the innovations were not popular, and in the 1930s the fascist ideology blocked the contemporary music by a system of bans. This strongly inhibited its development but worked as a powerful catalyst right after World War II. No cardinal changes were made to Finnish music of the same period: the modernist experiments (represented by Aarre Merikanto, Väinö Raitio and Ernest Pingoud) had ended before, not causing revolutionary stylistic advances, and even the creativity of the active composers (Uuno Klami, Jean Sibelius, Leevi Madetoja) was, if not stopped then at least decreasing.

51 Now the Sibelius Academy.

In that context, Bergman entered his composing career. He made radical changes to his style and technique but the progression was delayed, and he eventually arrived at his main artistic positions only in the 1950s. Graduating from the Helsinki Conservatory at the age of 27, he was influenced by music holding the dominant position at that time — so-called northern, or Scandinavian Romanticism - that formed his first auditory platform (in addition to the original traditional music from the Ostrobothnia region, which was a point of his interest in his youth). Thus National Romanticism became the first composing style that Bergman adopted as a cultural representative. However, he was already concerned with the phenomena that lay outside the classical tradition, manifesting a difference from it: he already knew dodecaphonic technique in the 1930s. Soon Bergman's music became more expressive, but though he was progressing in style, significantly changing it from one work to another, it took him ten years to move from the National Romanticism to dodecaphony via exploration of chromaticism, towards extreme chromatic conditions and atonality in his works.

Having realised that the creative possibility of Romanticism had been exhausted, the composer was experimenting actively: his works of the 1940s mostly attempt to go beyond tonality. Romanticism became less noticeable in his music, until, by the 1950s, Bergman was technically on the threshold of the twelve-tone technique, and some time after this, he abandoned his early works, not willing to allow them to be performed. About his style formation Bergman states: "I have not borrowed in my music directly. I was developing my own musical language. It was the result of a fervent desire to escape from the Finnish National Romanticism, and that is why I primarily use as a basis the twelve-tone technique. It did not happen because I wanted to go with the times, but it happened because I wanted to free myself from the national romantic tradition: Madetoja, Kuula, Palmgren and others" (Bergman 1999).

The audience that culturally originated from the same tradition as Bergman himself, could not evaluate this style transformation and adapt to the new technique. According to Bergman, the public reception changed after he met Jean Sibelius. Already advanced in years, Sibelius did not provide Bergman with any tangible assistance, except for personal encouragement, but just the name of the father of Finnish music was enough to sway common perception in his favour: "'Rubbish', - many said about my music at the beginning. Sibelius listened to my music on the radio and told his son-in-law, conductor Jussi Jalas: 'An unusual man this Bergman is. Would not you send him a note to pay a visit'. When I arrived at Ainola, he was talking about what he had heard: he had been hearing and did not look his age. He said that even though many composers seemed to be working in his shadow, there was

at least one that did not stay in this shadow. The news that I was invited to Sibelius' home in Ainola, quickly spread around, and after that, no one dared to call my music rubbish. Even conservatives said that, perhaps, this was still some kind of music. I have become, so to speak, the father of Finnish modernism; today it is better to say — the grandfather. Incidentally, it was the only time when I visited Ainola. Sibelius said then: 'You are a composer, who will lead the Finnish music to new ways' (Ibid.).

Bergman's long path to dodecaphony, anticipating actual use of the technique in his compositions (during the period from 1937 to 1952, a year when the first real dodecaphonic work by him was written) shows that he acted in concurrence with his personality and his own artistic needs. Every technique that he was learning had to become integral with his style. This was also the method of learning cultural information and techniques that he adopted, causing that special integrity of his M-space. Dodecaphony was a logical step required in order to move forward, but by his approach, Bergman needed a moment when he could appropriate the technique, which he would integrate into his own thinking.

Thus, any newly acquired knowledge or learned technique had to pass through Bergman's appropriation and find an individual embodiment. Perhaps this was the cause of Bergman's artistic autonomy, his being marginal, and anticipating the future postmodernism: when Europe was involved in the creation of fundamentally new composing techniques, Bergman also stayed away from the mainstream. He was keenly interested in the latest achievements, but techniques per se were not a goal; they were only a means of expressing his model of the world. He did not create new techniques, but instead freely chose techniques as components for building his compositions. Like Messiaen, Bergman formed his style from what he considered unusual and original, and the cultural systems that he acquired, he applied individually. This was the case with dodecaphony, as well.

The next phase of his creative work was marked by writing real dodecaphonic compositions. But in the short interval between two first dodecaphonic works, in 1953, Bergman also wrote a composition attributed to a breakthrough of his personal style — *Rubaiyat* op. 41, for baritone, male choir and orchestra. Based on the poems of Omar Khayyám, *Rubaiyat* opened a line of his non-European compositions and the M-texts — works that represent the M-space and manifest different cultural pre-texts and identities. This work was aimed at the more distant future than his current dodecaphonic phase. *Rubaiyat* had more strategic than tactical significance: it was not a technical study, but discovery of a new source of creativity.

Taking into account the historical context, Rubaiyat appeared within a new wave of the M-texts, among those by Messiaen and Boulez. Messiaen's compositions anticipated the 1950s — *Turangalila-Symphonie* (1948), *Cantéyod-jayâ* (1949) and *Quatre études de rythme* (1949-1950), while Boulez's *Le Marteau sans maître* was written between 1953 and 1954, i.e. some months later than Bergman's *Rubaiyat*. Thus Bergman simultaneously declares two lines of his creative work, announcing his exploration of avant-garde and non-European composing techniques. He is even more autonomous in his approach to non-European strategies than in his application of dodecaphony, because in that he is an initiator. Common interest in cultural mixtures arose a decade later. Stockhausen came to represent the M-texts in the mid-1960s⁵² as did others⁵³.

Although stylistically, *Rubaiyat* was grown on a European background, a number of features are shared with his future M-texts. On a general level, this is a vocal work, like most of Bergman's works belonging to the same line (and during his dodecaphonic phase Bergman wrote very little vocal music!), based on a literary text from a non-European tradition. Another shared technical factor concerns the application of cultural composing principles. In *Rubaiyat*, those principles are revealed in scales, rhythmic combinations, and timbres: the use of melodic and rhythmic formulas of Arabic music, and some working strategies applied to them (constant variation). And there is a shared instrumental treatment: emancipation of the percussion (rhythmic exploration and differentiation, appearance of specific percussive sections, where rhythmic instruments act independently) and attitude regarding the timbre (cultural instruments and attention to the colour). Finally there is a shared ritual background.

In particular, Bergman took the idea of melodic and rhythmic formulas in Arabic music: nothing could be more suitable for musical representation of Ruba'i⁵⁴ - a form of Persian poetry, based on creating a tetrasyllabic and extremely inconstant foot. Bergman used neither any ready-made model of maqam, nor did he imitate maqam structures, but applied formulas, which he derived himself after principles of Arabic music: it was an attempt to enter the system of thinking of Arabian musicians.

However, the entire 1950s were still devoted to the mastery of the dodecaphonic technique, and Bergman was composing to improve the technique and offer his versions and vision of dodecaphony. By the end of the

52 *Telemusik* (1966), *Hymnen* (1966-67), *Stimmung* (1968).

53 Edison Denisov in *Le soleil des Incas* (1964), Sofia Gubaidulina in *Night in Memphis* (1968) and *Rubaiyat* (1969) and Alfred Schnittke in polystylistic technique of his *First Symphony* (1969-72) and *First Concerto Grosso* (1977).

54 Arabic, meaning *quatrains*.

decade this process was summed up by the appearance of serial compositions, and again, Bergman was a pioneer, because none of the Finnish composers had tried the serial technique before him. Just as with other techniques, Bergman was exercising serialism only to the extent of contributing to the crystallisation of his own language and style. Owing to this approach, the composer escaped the absolutism of the concept of order: his serial works also present coloristic values reflected in play of colours that fuse his serialism with sonoristic aspects. His dodecaphony borders on impressionistic factors and sonorism. European traditional, European modern, or new universal (avant-garde), and non-European integrate into the new level of the M-space, after *Rubaiyat*.

Very broad-minded about art, many years later the composer dropped a clue for his own work, by saying that depending on situation, everything may be music. He remained a defender of the contemporary music in the variety of its manifestations. Impressed by new artistic freedom and the post-modernist aesthetics, in which it reached its peak, in the early 1990s, he was still concerned with understanding and perception of contemporary music as he remarked, speaking, in fact, of the situation of cultural hearing and empirical listener's adaptation to a new music: "People ought to listen to modern music even if they find it difficult. Audiences on the whole are very conservative. They understand Mozart or Schubert but, when it comes to something new, they're in a quandary and don't know what to say. When someone wants to say something nice about a piece they've just heard, they call it 'interesting' which means they've understood nothing. That way you can get off scot-free!" (Hyökki, Kemiläinen 1991: 5) He further clarifies his point: "The important thing is to be responsive. The audience does not need to analyse the work. They're on the right track if they notice or feel something: that means they've taken it in. If the listener doesn't feel anything, the music simply hasn't got through. But as we're all so different, it's difficult to predict what will appeal to one person and what to another. Besides, if the music is too complicated, the ordinary listener finds it difficult to make it out" (Ibid.).

After his dodecaphonic period, Bergman encounters another borderline situation: finalisation, or some kind of stabilisation of his style. The 1960s can be represented as a steady movement towards what becomes his polished individual writing. Bergman acquires a striking skill of orientation among the techniques, methods and approaches invented in modern times, but his personal contemporary style is eventually formed as a result of the integration and diffusion of two techniques — sonorism and aleatory. In the context of Bergman's work, these techniques are interpreted as solely modern tendencies that emerged from the avant-garde aesthetics, nevertheless, they also emerged after concepts and principles of non-European music. *Rubaiyat* was a starting

point for travelling to this style but the possibility of coloristic sounds already involved Bergman in his chromatic quest in the 1940s, and in the dodecaphonic period, he was combining elements of sonorism with dodecaphony. This new found combination naturally triggered public interest in dodecaphony.

Bergman's later style is a fused production of retrospectives and perspectives connected in one M-space. Knowledge of the past European tradition, starting from Gregorian chant, is as typical for Bergman as knowledge of the contemporary techniques. The composer recognises that in his development he came a long way from the origins of European music, although this thousand-year path has already been covered by the history of European music: "I have travelled a long way, through Palestrina and Bach, written quadruple fugues, etc. I think it is extremely important to be familiar with the music of different centuries, to make the concepts clear to oneself. As a schoolboy, I went around my home district and wrote down folk music, which is also important to know. And even if our own folk music may seem a bit mild compared to, for example, the fantastic rhythms of the Balkans, we too have a lot of remarkable folk music..." (Bondsorff 1991: 7).

Already in the 1950s, almost every new composition by Bergman became an event of musical life in Finland, differing from his previous works by yet another invention. Bergman neither repeated himself nor did he follow the paths of others: "The formation of your own personality and integrity is a tough process which takes time but which cannot be achieved by any other means, otherwise you run the risk of becoming an ape. And the world is full of apes. Sometimes a particular new work takes wing and flies with lightning speed all round the globe. Then you can be sure to find a thousand pieces in the same vein the following year. But by then it is too late. You have already missed the boat. Not even the original composer can write two works of the same kind. Each time you have to start from zero. It is a question of taking yourself by the scruff of the neck and establishing what you, personally, want to do. In the last analysis, there is no one to rely on but yourself." (Bergman 1990: 52).

By that Bergman formulated a fundamental tenet of his creative concept, stating the impossibility of establishing rules and canons. The pluralistic post-modernist consciousness let everybody be free in their choice of a cultural and stylistic orientation, however, there is an increasing risk of being monotonous on the background of general diversity. Some composers, such as Stravinsky, followed a zigzag-path model in their creative work. Bergman was greatly concerned about formation of identity and self-repetition, also projecting onto it the issue of organicity of diffusing differentiated musical systems into a unified whole: "It is indeed dangerous to try to mix different

cultures together; it is like making a kind of quasi music. I myself have never wanted to imitate what I have heard, but rather let it filter through my own personality so that what comes out is part of myself. It is quite risky to be quasi exotic” (Bondsorff 1991: 6 - 7).

Bergman creates his own musical system, in which differentiated, contrasting, and even polar elements exhibit a common archetypal basis or co-exist as parallel, simultaneous and complementary. European technical intellectualism in his works cooperates with a non-European intuitive aspect, bringing together rationalism and the irrational. Behind his interest in the non-European is a competence in musical practices and compositional techniques. Bergman’s status of explorer did not change throughout his lifetime: it was a model of his authorial behaviour.

4.3. Dodecaphony and Serialism

The time period when Bergman was purposefully developing dodecaphony⁵⁵ took almost a decade, 1952 (1954) - 1962, in which, during the last four years, he was exercising serial technique. He was one of the few who learned the twelve-tone method when it was out of favour: taking private lessons from Heinz Tiessen in Berlin, in 1937. He also studied with Tiessen in 1939, at the Berlin High School of Music⁵⁶. According to Bergman, his compositions along with works by Tiessen were withdrawn from the concert programme as too defiant. However, in his current musical practice, Bergman was still very far from dodecaphony. He chose to learn it as a technique without thinking of applying it to his compositions.

Looking back at his music path, Bergman speaks of this time as of an unreadiness to apply dodecaphonic technique — as if he has not found an approach and a key to it. A decisive factor was that his own style and compositional methods would undergo changes and reach a point of development involving dodecaphony as their natural extension; otherwise it would just be an alien element (Korhonen 1991: 5), and it took more than a decade until he wrote a short piece for piano — *Espressivo* op. 40 (1952), Finland’s first dodecaphonic composition. Later Bergman perceived *Espressivo* as a test of dodecaphony (Heiniö 1992: 4). For this reason music critics “moved” the beginning of the dodecaphonic phase to *Tre fantasier* (*Three fantasies*) op. 42, for clarinet

55 I speak in terms of “dodecaphony” and “serialism” to distinguish music based on twelve-tone series from the music based on various series. Other terms, used to define serialism in this sense, are integral or total serialism, and multiple or general serialism.

56 Hochschule für Musik in Berlin, now Universität der Künste Berlin (The Berlin University of the Arts).

and piano, written in summer of 1954⁵⁷. With *Tre fantasier* finished, Bergman went to Ascona (Switzerland) to study twelve-tone technique under the direction of Wladimir Vogel⁵⁸. Communication with Vogel followed the start of his dodecaphonic phase: he met first Vogel in 1952, travelling in Switzerland, on the advice of Hermann Leeb, the musical director of the Zurich Radio.

Critics reacted positively to his first pieces where dodecaphony was applied. According to Heiniö, an early dodecaphonic composition, written right after *Tre fantasier*, the famous organ piece *Exultate* op. 43, was praised for its rigorous logic and purposeful development of material (Heiniö 1992: 4). However, for a general audience and especially for the older generation of listeners, the unusual structural context of this music was stressful. Bergman recalls the effect of *Exultate* performances with irony: “During concerts old ladies were accustomed to sitting in the front row. When this piece started — at the beginning of which there were huge sound masses in fortissimo — it was funny to watch them jump. For them it was a huge shock ... Ilmari Krohn ... sarcastically remarked then: ‘How amusing that the devil always finds a hole into the church. Now he has entered there with Bergman’s *Exultate*’” (Heiniö 1992: 4).

P. Heininen names three constant qualities of Bergman’s dodecaphony as athematism, vertical organisation of series, and permutation technique (Heininen 1981: 116). All three qualities are in close relationship, and athematism becomes a major feature of Bergman’s later music. Attaching great importance to the vertical, also to the sound itself, and to the colour, Bergman minimises the role of a tune as a theme, and a structural unit of composition becomes the interval (or sound cluster, or sound block). With this principle formed during his pre-dodecaphonic stage, Bergman builds his series. However, the three — athematism, importance of vertical, and permutations — remain stable components of his technique, and represent the modern part of European universalism in his later M-spaces.

Soon Bergman expands his technique by employing orchestral sound that brings his dodecaphony into the context of the multidimensional space and timbre possibilities of the orchestra. *Tre aspetti d’una serie dodecafonica* op. 46 (1957) is the first orchestral dodecaphonic composition of Finland, named

⁵⁷ During his pre-dodecaphonic stage, focused on structuring individual elements of musical texture and intense concentrated chromaticism, Bergman wrote several works, including *Burla (Scherzo concertante for orchestra)* op. 31 (1948), piano suite *Intervalles* op. 34 (1949) and *Sonatina* op. 36 (1950) for piano, where he already tried the technique of twelve tones. They develop features of his future individual dodecaphony.

⁵⁸ Although the facts of Bergman’s studies with Tiessen and Vogel are mentioned by a number of authors (Beyer 2000, Korhonen 1991, Sivuoja-Gunaratnam 1997, and others), Juha Torvinen in his remarks on this research asserts that Bergman did not study dodecaphony with Tiessen or anyone else.

“strikingly beautiful” (Heiniö 1992: 5) and “maybe his [Bergman’s] most beautiful dodecaphonic composition” (Korhonen 1991: 4). Such definitions rest on the fact that here the dodecaphonic technique cooperates with the brilliance of the orchestra (the anticipation of Bergman’s future sonorism), and together they form an identity for Bergman’s dodecaphonic writing.

The orchestral piece *Aubade* op. 48 (1958) aroused such keen interest that even the opposition had to recognise it. Bergman’s creations were the best arguments in favour of dodecaphonic resources. His work most effectively proved that the twelve-note method does not contradict expressiveness and emotionality. His approach to dodecaphony raised it above the technical level, and the technique that seemed to be the quintessence of structural constructivism — a vacuous form, restricted in content — was merged with coloristic resources and a strong timbral potential, an essential element of Bergman’s orchestral works.

The appearance of *Aubade*⁵⁹ consolidated Bergman’s technical achievements: with shades and tints of the orchestral potential, Bergman created an impressionistic watercolour, but at the same time *Aubade* has a strong structural basis, approaching serial technique. There is a twelve-tone series and an attempt to organise rhythm. The dispersion of the tones of the series in the orchestral space and their timbral discrepancy link Bergman’s technique with A. Webern and the principles of pointillism.

From the perspective of the entire course of Bergman’s work, there are two lines of his creativity converging in *Aubade*. Advanced dodecaphonic technique, representing his avant-garde profile shares space in the same work with Bergman’s non-European paradigms, started in *Rubaiyat*. *Aubade* is inspired by the image of misty morning Istanbul. There is a graphical resemblance between that cityscape and its structural release in *Aubade* by means of dodecaphonic and pointillistic structures. *Aubade* is another step towards his post-dodecaphonic phase, it is a cross-point between serialism and sonorism, and it is closer to the cultural mixtures that appear starting from the late 1960s, in which sonic principles approach cultural representation. The stretched lines of long durations is a step towards his later graphic notation, and to the representation of cultural sound forms and principles of sacred time modelling.

Bergman mainly employed dodecaphonic and serial techniques in his instrumental works, though in 1940s he started as a choral composer, and later made himself known as a choral and vocal composer. Nevertheless, he tested this method of composition in vocal works. The number and duration of these works naturally grow by the end of the period, and the top of his

59 Fr. *Morning Serenade*.

dodecaphonic achievements becomes the large choral composition *Sela* op. 55 (1962) for baritone, mixed choir and chamber orchestra, lasting 19 minutes: one of the longest dodecaphonic compositions of Bergman, also recognised as the peak of his serialism. At the same time *Sela* is set on the text of the *Psalms* of David, and contributes to Bergman's non-European stream.

Despite the fact that after 1962 Bergman's course had changed, the twelve-tone organisation method remained one of his working tools. The pitch basis of his works is twelve-tone, and he further explores the boundaries of pitch, expanding it to quarter-tones and unfixed sounds of indeterminate pitch. Even in his late years, the composer, in his own words, was still using dodecaphony when needed. However, since the 1970s, he developed a tendency to use the full-range chromatic basis expanded by microtones as a solid pitch continuum that forms a cluster, where the sounds fluctuate in intoning, and their pitch is blurred.

On a large scale, Bergman's dodecaphonic period can be introduced as an intermediate step on the path of expanding the pitch base starting from the classical major/minor base. During his music travelling, the composer learned to master the dodecaphonic and serial strategies, to combine them with other techniques, and gradually blended their expressive power in the M-texts, with the non-European database.

4.4. Sonorism Plus Aleatory

As a compositional technique, sonorism addresses timbral colouring and sound textures, playing with sound colours. Different by sense, sonorism and aleatory are close in some qualities: as Czech theorist Ctirad Kohoutek has put it, "both often complement each other, interweave, and one follows from another" (Kohoutek 1976: 236). These two techniques share the meaning of game: aleatory is a game of chance that also generates interplay of colour forms, while sonorism is a game of colours, sounds and timbres that form fanciful connections and generate quasi-aleatoric textures.

Sonority is involved in the M-space of Bergman's works as one of its major aspects, while the cultural identity of this component is rambling because it shows ambiguous origin. On the one hand, Bergman received an impulse from the Polish school⁶⁰, and personally stayed in touch with Witold Lutosławski. On the other hand, he had an impact from another source: the composer already experienced his first non-European influences in 1950, that may have brought a sonoristic element into his musical discourse, apart from his knowledge of the new European music. A potential for those experiments

60 It also shows in the appearance of the graphic notation in his scores by the 1970s, although this fact can be double-rooted too.

was discovered in *Rubaiyat*, his first composition in which new sound solutions were searched for and found from non-European cultural sources.

In his own extensive remarks about a composer's skill and originality, Bergman often refers to the place of non-European cultures and cultural musical systems in the process of integration of his individual style, the key to his creativity: "I have a great interest in music of various nationalities. I have travelled largely in countries of South-East Asia. In Nepal, I have spent many hours listening to their special music that influenced one of my oratorios, written on a Tibetan text. And I have listened to music of the Near East and Middle East a lot. I have revealed a big interest in the microtones and in the study of how people sing out of tune. When I look at one of my instruments, it is not only an instrument - in fact, it represents a whole field of culture" (O'Reilly 1983: 4). "As for Orientalism, I had always been interested in Mediterranean cultures, Rome and Greece. So when I left my work as church musician at the Roman Catholic Church in Helsinki, I went to the Vatican, enrolled in the music college there, and studied plainsong. Then I travelled on to the Jewish synagogue, to the Middle East with its exciting tone system, to Nepal, the Institute of Arabic Music in Cairo, Central Asia, Tashkent, etc." (Bondsdröff 1991: 6).

Furthermore he continues: "Among other things, I have realised that the Western countries are not the only ones in the world, that they have no right to look down on others. We have a complex harmony, but they have a rich monophony. They have developed melodic in a way we find hard to understand. Let's take, for example, micro intervals and the *maqam* principle and heterophony; a kind of primitive use of two or more voices where each voice sings the same melody, but handles the instrument in accordance with its own character, its own technique. When you hear something, you are not used to, you realise that you live" (Ibid.).

His cultural activities nearly take the form of comparative studies, looking for the universal elements: "I've always been interested in the cultures that grew up around the Mediterranean, from the Near to the Far East - there are points of contact between them. They're not as far removed from each other as we in the West are from them. Besides, our European culture came from there in the first place" (Hyökki, Kemiläinen 1991: 5).

These facts connect to the development of his personality under the enculturation process and assimilation of different cultures, where *assimilation* is making the other his own, identifying himself with it. Bergman reveals an understanding of cultural interaction and multicultural origin of European culture as such, and the quotations show convincingly that the sonority finds its way in Bergman's works not as a pure technical strategy, and not as an

unusual exotic effect, but as an expression of the M-space. The sonorism of Bergman's musical thinking is a product of cultural representation, and Bergman's universal M-space involves three sonoristic agents: playing rhythm, timbre and harmonic (colouring) factor.

Rhythm as an autonomic factor does not represent sonority, but when linked to other factors, it helps to accentuate sonoristic effects. Rhythm and timbre hold central positions in Bergman's music. His use of rhythms and rhythmic combinations seems to emphasise the irrational nature of rhythm springing from its sacred, ritual, origin. His complex compound rhythms are designed as if they were to eliminate the sense of a uniform regular pulsation inherent in Europeans that is a product of a rhythmical system of divisible nature. Conductors working with Bergman's music had to learn how to manage these rhythms, complicated for European orchestras. Finally, Bergman came to modify the classical European notation, which was not capable of conveying rhythmic irregularity and aleatory, and required too complex representations, hard for performers to read. Thus, he abandoned notation of precise rhythms and timing in some cases and for some purposes, for the benefit of the graphical and second notation.

Rhythmic emancipation in Bergman's music and its free fixation in notation inevitably entailed an improvisation factor and controlled aleatoric elements, displayed through relative precision and irregularity of rhythm, through real-time aleatoric fragments, performed in the intuitive mode, and through aleatoric and quasi-aleatoric textures (seemingly spontaneous rhythmic combination of voices). In this case, aleatory should be understood in terms of playing essence: Bergman does not intend to absolutise randomness as a major compositional factor. Thus, there is no indeterminate aleatory, but there is a considerable percentage of relativity and a preference for playing approach.

An evidence of Bergman's appreciation of the rhythmic factor is his vast personal collection of musical instruments: consisting of instruments purchased while travelling, it numbered in excess of two hundred items, of which many are percussion. He extensively used percussion in his compositions, including exotic instruments from his own collection, often required huge sets of percussion instruments as the instrumental complement of a score, and sometimes wrote parts of his works exclusively for percussion or with predominance of percussion.

Bergman understands a traditional instrument as a tool of cultural musical thinking that realises cultural specifics. He explores this cultural extension as well as he constantly broadens boundaries of timbre and coloristic possibilities of a "normative" Western instrumental complement. Berg-

man explores extreme zones of instrumental diapason, experiments with sound-making, and invents new methods for it, that provides European instruments with uncharacteristic sounds — and orchestras with paradoxical solutions.

Sound aspects of musical instruments could also become significant generators in producing a musical idea. Bergman's collection strikes one not only by its size and diversity, but also because it is an active collection: collecting and studying cultural instruments, Bergman learned to play them, used them in his compositions, and provided orchestras with them for rehearsals and concerts. He understood instruments as an embodiment of cultural musical thinking and considered them an integral part of his life: "The first item on the programme when you visit Erik Bergman in his home in Helsinki is a guided tour of his instrument collection. Quite naturally, almost like a ritual, everyone who visits has to see the collection before embarking on the topic of the composer's music" (Beyer, 2000: 97). It became a part of my own experience of visiting him, seeing him demonstrate how to play the instruments, making you listen to their sound, and placing the accent on their sound capabilities, or sonoristic properties.

Being a master of musical landscape, Bergman achieves it through a sounding scenery (a soundscape, sound of space) and onomatopoeic sounds. Instruments of his orchestra can produce a range of atypical effects akin to shouting, whispering, speaking in the likeness of the human voice, and on the contrary, the human voice, his favourite instrument, may produce quite instrumental effects (sometimes with the help of a special sound-producing technique or device). In *Birds in the Morning*, a composition of concerto type with flute as a soloist, the timbre of flute, rather than imitating singing, represents all kinds of vocal and other sound gestures of birds (a listener hears hissing and wheezing, whistling, tapping of claws, wings flapping, etc.). A hubbub of a bird's flock and natural environmental noise in *Lapponia* is simulated solely by means of choir a cappella. *Fish's Night Song* from *Bim Bam Bum* requires singing into a seashell.

Bergman's approach to a poetic text is also sonoristic. He is sensitive to the combination of music and text (poetry) in various cultures and their coordination in his own style. For literary sources Bergman has chosen texts in many European languages — Finnish, Swedish, Norwegian, German, English, Latin, Italian, French — for their different style, rhythm, and semantic system, that can be musically adapted (again, being a cultural production). His sources also included a variety of ancient texts in Egyptian, Greek, Tibetan, and Hebrew, but Bergman used them translated into European languages that would give him a better connection to the audience. However, in *Bardo Thödol*,

where the source text is the German translation of *The Tibetan Book of the Dead*, there is also the sound of key words and phrases in Sanskrit and Tibetan with symbolic or conceptual meaning. In *Noa*, representing the Biblical myth of the world destruction by the flood, there is no text but onomatopoeic effects and key words in Hebrew.

Bergman explained his use of texts in original languages by the fact that phonetic sounding of a language affects musical representation: “I use texts in many different languages, because the tone of music depends on text and language. I have noticed that when I write on an Italian text, there is something unusually intimate in it. In the composition *Nox*, for example, there are many different languages, and the first part is in Italian” (Bergman 1999). In *Nox*, the text of the four movements proceeds sequentially in Italian, German, French, and English. A text for Bergman is not a passive element of composition. His author’s intention extends as far as to interpret a text as a musical element. Solveig von Schoultz⁶¹ also highlights Bergman’s specific approach to a text, taken as a source for his work: “It is exciting to see how Erik chooses the essence from the text and emphasises it, and also how he uses certain words and syllables to create a colour and atmosphere” (Schoultz 1983, 90).

Using the sonoristic potential of language, Bergman explores language colours and experiments with language games: in particular, in *Vier Galgenlieder* (*Four Gallows Songs*) op. 51b (1960) for three speakers and speaking mixed choir, set to the nonsense poetry of Christian Morgenstern. Besides, the composer experiments with phonetic texts composed himself on a specific language basis: for example, Sami language in *Lapponia*. Thus he arrives at the creation of wordless choirs, where the entire text consists of asemantic syllables and phonemes, which could be taken for playing components of discourse or onomatopoeic strategies. The composer was absolutely convinced that under certain circumstances, both semantic and asemantic texts manifest musical properties: “When I composed for speaking chorus, people said it was not music. I retorted that it was just as music as more traditional things. Depending on the situation, everything can be music, including speech” (Hyökki, Kemiläinen 1991: 5).

Sonoristic strategies are constant complements sharing Bergman’s M-space. They often serve to create neothematic formations realised as theme-states prioritised for an entire work or its part. The theme-states develop the colour properties of their basic sound sources and interplay of colours. In culturally focused compositions they are fragments, carrying out the effect of sounding space or sounding silence, semantically filled with mystical presence, and set by means of the graphical timbral stratum.

61 A Swedish-speaking Finnish writer, third wife of Erik Bergman.

A timbre stratum is usually assigned to a homogeneous group (woodwinds, or strings, or to male voices of choir), and is notated in the score as straight lines for all its duration. Bergman does not tend to saturate and oversaturate the musical space, filling it with hard traffic of voices and overweight of details. In this form of sonorism, the texture is clear and transparent, and Bergman's sonoristic stratum is opposed to the technique of fast non-stop changing of details: "There is a modern tendency to pack a mass of detail into a single score. But the tiresome thing is that it is impossible to grasp everything. It has now been demonstrated scientifically that there is a limit to how much the listener can take in. Of course, it can be fun studying such scores – I myself take great pleasure in discovering all kinds of finesses in them – and after repeated hearings you can discover new things by ear. But scores of this kind are enormously exhausting. Not incomprehensible, merely exhausting (Bergman 1990: 51).

This approach conditions the sound content of Bergman's own timbral stratum, which are not overloaded with sound events, and tend to remain stable throughout long periods of time. There are stratum consisting of several linear parts (up to many contrapuntal parts at the same time): in such cases, linear voices are usually related to each other as variants of the same motif, which is rather short itself but may be subjected to a gradual proliferation. Variants of the motif may start from different tones synchronously or asynchronously. This method forms texture in the last (fifth) movement of *Missa in honorem Sancti Henrici*, the focus of polyphonic techniques, where Bergman masters various methods of the Netherlands polyphonic school tradition. The structure of Bergman's stratum rests on the twelve-tone scale as a foundation, but varieties include incomplete or partial use of the scale, complete series, and expanded versions with the use of quarter-tones and floating tones.

Bergman's sonority and aleatory are a shared cultural space. On the one hand, his source is contemporary European compositional techniques, where it has already been a mediation of the new, coming from outside, cultural experience translated into the inner cultural language. On the other hand, his source is his own multicultural experience. Original properties of sonority, such as the unlimited colouring, possibility of experimentation, tools for drawing static images and states, as well as the relativity and mobility inherent in aleatory, provide adequate conceptual grounds for Bergman's creative space. They contribute to the development of his individual structures and forms. These circumstances let us define sonorism and aleatory not as compositional techniques employed by the composer on purpose, but as effects of his own mindset correlated with the proper techniques. Bergman's vision based on his multicultural competence is adding new aspects to the relevant European techniques.

4.5. Locations and Destinations: Mapping Cultural Experiences and Cultural Topics

With his numerous journeys, Bergman travelled to many parts of the world and ultimately visited all habitable continents. The table below (Table 3) is an attempt to reconstruct his cultural experiences and to keep track, as closely as possible, of his cultural activities, studies and learned practices, making a compilation of available information. However, this reconstruction of Bergman's lifetime travel through cultures, based on his notes from his travel journals, displayed at the Sibelius Museum, and completed by the facts mentioned by the composer during interviews, is still far from being comprehensive. Bergman kept about 50 travel journals, which he called "log books", owned now by the Sibelius Museum in Turku, however, not all of them have been deciphered yet at this point in time⁶².

For fifty years Bergman has been looking into historical non-European cultures, where he found something significant for contemporary music: "Nowadays we are confronted with a plethora of influences which is, naturally, both to the good and the bad. While it is easy to become indecisive, it can also be a great source of enrichment if you take the trouble to investigate non-European or non-Western music a little more closely. The confrontation with what is new and different widens the perspectives. But if you believe that you can just borrow a little of this and a little of that, you are no better than a mayfly. I myself have had a little experience of this. I have travelled about, collected musical instruments, listened to all sorts of music and made tape-recordings in a Tibetan monastery in Nepal as well as in Bali and Sri Lanka. This has enabled me to view the West from a distance and to realise that what we have is far from being all there is: indeed, there is much that we have no conception of. By this I mean not only different cultures but also different tonal systems. It can be bewildering for a Westerner to hear a mass of micro-intervals without being able to make out the underlying scale which consists, perhaps, of seven notes. There is much you need to elucidate before you can come to terms with the music. There is no point in throwing yourself on the mercy of everything strange and exotic, like a tourist. But many composers are guilty of this and a mass of phoney exoticisms have found their way into our music." (Bergman 1990: 52-53).

62 According to the information presented by the Sibelius Museum, Bergman's travel journals besides postcards, receipts, travel stories and photographs, made by himself, and valuable artistically, contain entries about instruments (their names), date and place of purchasing, including seller (or builder).

Cultural Spaces	Places	Studies, Activities and Interests
Europe	<p>Central and Northern Europe: Sweden, Norway, Germany, Austria, Italy and Sicily, Vatican, Switzerland, Spain and the Canary Islands, Denmark, France, Monaco, Czechoslovakia, Luxembourg, Netherlands, Hungary, Portugal, Belgium, Estonia</p> <p>Lapland</p> <p>Balkans: Greece, Macedonia, Yugoslavia</p> <p>Russia: Petersburg (other not specified)</p> <p>Great Britain</p> <p>Iceland</p>	<p>University and Conservatory of Helsinki, Berlin Higher School of Music, Music Academy of Vatican</p> <p>Yoik performance</p> <p>Sound and rhythmical Systems of the Balkans</p>
Asia	<p>Turkey</p> <p>Lebanon</p> <p>Jordan</p> <p>Iran</p> <p>Uzbekistan (The Soviet Union)</p> <p>Caucasus: Armenia, Azerbaijan, Georgia (The Soviet Union)</p> <p>Israel</p> <p>Thailand</p> <p>Hong Kong</p> <p>India</p> <p>China: Tibet</p> <p>Nepal</p> <p>Sri Lanka</p> <p>Indonesia: Bali</p> <p>Singapore</p> <p>Philippines</p> <p>Japan</p>	<p>Arabian Music, study of Persian form of Rubaiyat</p> <p>Local tradition</p> <p>Jewish synagogues: forms and functions of music</p> <p>Buddhistic monasteries: cultic music</p> <p>Buddhistic temples: temple music</p> <p>Instrumental music</p>

Africa	Egypt	Institute of Islamic Music in Cairo: phenomenon of makam
	Tunisia	
	Morocco	School of Koran
	Algeria	Traditional music
	South Africa	Traditional music
	Gambia	
North America	USA: California, Hawaii and more (not specified)	Instrumental music
	Greenland	
	Mexico	
South America	Peru	Local musical tradition
	Ecuador	
	Bolivia	
	Chile	Samba
	Brazil	
	Argentina	
Australia	Australia	Aboriginal music, didgeridoo
	New Zealand	Traditional music
	Polynesia	Traditional music
	Oceania	Traditional music

Table 3. Reconstruction of Bergman's cultural experience:
Mapping travels and defining frames of his cultural activities.

This is, in fact, a declaration of Bergman's open-mindedness and his original cultural and creative approach, explaining his position towards non-European cultures and the nature of his M-texts, generated through relations and mutual penetration of antinomic cultural types. It determines his ability to take a step away from his origin, from his cultural starting point,

and to reformulate himself through a different identity, assuming the other and understanding the other from *within* the other culture. The process of engaging other cultures in his own creative system was very consecutive. His European background and academic education could become a limiting factor for going beyond the surface of other systems, but his method of cognition, his ability to abstract himself from his native European culture, and his hearing — open to estrangement and synthesis — responded to the comprehension and assimilation of distanced musical practices in their immanent aspects, avoiding ways of imitation and superficial exoticism. Participating in and learning music practices from indigenous cultures on location, Bergman breaks the boundaries between being an observer and a participant.

Summarising the overall information based on reports of Bergman's journeys, several facts are to be emphasised:

- Erik Bergman started his travels in 1934, in the age of 23, from Sweden and Norway.
- In the beginning he made an exploration of Europe, travelling mostly to Germany and Austria, and once to Italy (Vatican) and Switzerland: they were trips to the places related to his studies and classes he was taking.
- During the entire course of his life, Bergman visited Europe extensively.
- According to information presented by the Sibelius Museum (the list of his journeys) Bergman's first trip to Non-European cultures was made in 1956, to Greece and Turkey (Greece is taken as a non-European culture not for its territorial location but for Bergman's interest in the local tradition of the Balkans). If this information is correct, it means that he travelled to Turkey to study the form of *ruba'i* after his composition *Rubaiyat* had been written (1953).
- From the mid 1950s to the mid 1960s, speaking of his non-European journeys apart from Greece, the composer chiefly explored the Middle East: Turkey, Lebanon, Jordan, Israel, and Egypt, but also Uzbekistan, as well as northern Iceland and Greenland.
- From the mid-1960s to 1981, non-European destinations in his journeys are represented by the Middle East and different parts of Asia, a little of Africa and Russian Caucasus: Israel, Greece, Turkey, Morocco, Tunisia, Iran, Thailand, Hong Kong, India, Nepal, China (Tibet), Sri Lanka, Indonesia (Bali), Sicily, Armenia, Azerbaijan, Georgia, Singapore, Philippines, and Gambia. Besides these destinations, he also visited Japan, Hawaii, and Mexico.
- During his lifetime some non-European cultures were visited more than once: Israel (1960, 1970), Turkey (1956, 1969, 1990), Morocco (1958, 1970, 1977-78), Thailand (1972-73, 1979-80), Iceland (1962, 1976, 1979), Hungary (1972, 1973, 1976), and Armenia (1978, 1980).
- From 1980 to 2003, Bergman expanded his travel list by exploring more

distant territories and cultures new to him, moving on to South America and Australia in a world tour: Brazil, Bolivia, Peru, Ecuador, Chile, Argentina, Australia, New Zealand, and Polynesia, also visiting the Canary Islands and South Africa.

Bergman's travel activity depicts him as a multicultural author whose treatment of cultural texts reveals a new quality. He embodies a new type of a composer-ethnographer, being simultaneously a composer, explorer, researcher, and traveller, who studied his topic in its cultural territory mentally and actually, in the context of other cultural phenomena, and analysed it intellectually and intuitively from within the culture. His first stage of work was a mental approach to a culture by means of learning its various manifestations through written sources. In the next stage, Bergman travelled to the geographical location of the culture to capture the subject and cultural environment in their plenitude on the site and to be plunged into the authentic atmosphere. At this point, his activity was similar to an ethnographer's fieldwork.

As a preliminary stage of work on a composition, Bergman's journey into a culture involved some kind of research program. He examined visual arts and literature, in particular, of mythological, religious and esoteric natures, and thoroughly studied the musical culture of the region: recording traditional music on a tape recorder that let him analyse unique examples, purchasing and studying traditional instruments, immersing himself in the principles of local musical thinking, and even attending cultural music school.

Bergman's cultural focus is clearly displayed through the titles of his non-European works based on ancient texts, mostly of religious use, associated with esoteric and mystical backgrounds, while the roots of those compositions descend to myth. Let us classify the composer's M-texts according to their cultural topics and geographical and historical sources or references (this systematisation also takes into account the type of link with local traditions, though it is not a determinant factor). Many compositions based on the eastern and southern sources, refer the listener to Asian and Northern African (Egyptian, as such) pre-texts, and they represent the assimilation model of the M-text — specifically, the fusion.

A number of the M-texts correspond to the traditions of northern, including arctic ethnic groups. Arrangements of Finnish and Karelian songs and runes written in different years could adjoin them with reserve that although the style of these arrangements diverges, in general, European pre-text is very strong in them, and absorbs the cultural: this type submits to the superimposition model. Thus, in his early style, Bergman follows traditions of tonal music in the Finnish school resting upon Jean Sibelius. But, during his period of transition, in his own words, he "tore tonality to pieces" in one of the arrangements, and later implanted the twelve-tone technique into folk

music, which indicated his moving alone with the new tendencies of European avant-garde, but also changes in his musical identity.

Selected compositions, which by their too general titles at first sight may not provide association with northern cultures, Bergman nevertheless relates with northern ritual and mythological world: "The title of *Mana* comes from the Finnish word *manaus*, which means *spell* or *incantation*. *Loitsuja* also means *incantation*. In *Lament and Incantation* (in Finnish *Itkuwirsi ja Loitsu*) the word *lament* refers to a particular Karelian type of singing⁶³. *Incantation (loitsu)* is a kind of spell" (Bergman 1999).

Although during a major part of his life, Bergman did not have cultural interaction with cultures of Americas and Australia, these blank cultural spots eventually were filled, when in the 1990s Bergman twice accomplished his virtual creative picture of the world. First, with the two-movement piano suite *Ommaggio a Cristoforo Colombo* op 119, dedicated to the voyage of the great navigator, programmed through its movement titles: *Santa Maria* and *Guanahani*⁶⁴. Second, with a big project, a kind of ballet⁶⁵ on the subject of his own voyage around the world, made in the second half of the 1990s. Commissioned by the Finnish National Ballet, the dance poem was initially given Swedish title *Resan* (Journey) and in all senses it completed the geography of his previous journeys, and summarised Bergman's previous experience with non-European pre-texts. Conceiving the composition as a musical travel diary, Bergman intended it to follow the route of his journey, setting the movements to reflect a series of musical cultures and natural landscapes.

4.6. *Topicalisation: Scoring as a Multicultural Action*

Many of Bergman's works do not provoke a search for relationships between themselves and a particular tradition. Their titles, themes, and imagery do not name cultural origins directly. Instead, in search of the pre-texts, the model reader must engage an intercultural competence in order to discover topical entries. However, semantic paradigms of these works have a genetic link with non-European sources, at least through the recognisable M-space of the universal level set by Bergman's previous works.

Surprisingly, the modern European techniques favoured by Bergman and constantly used among his strategies serve as other agents supporting the M-space. Their reference point in his creative work is intermediary between

63 Bergman means Karelian folk lament tradition.

64 The suite was written in 1991. *Santa Maria* is the ship on which Columbus himself sailed. *Guanahani* is the native name of the island (now in the Bahamas) where Columbus arrived first and which he called San Salvador (though it may not be the modern San Salvador).

65 Original genre specification given by Bergman is dance poem.

European and non-European, and they are also a result of multicultural conditions on their own. Avant-garde techniques, one of the most important components of Bergman's works, are a phenomenon arising from contact of European reformers with non-European knowledge and cultural ideas. It is worth mentioning that static composition comes out of a meditation state, and that when Josef Matthias Hauer invented a method of composition with twelve tones independently of Schoenberg, he interpreted it as a cosmic game with twelve-tone or "twelve-tone playing", and was said to have been influenced by ancient China. One also must keep in mind that John Cage interpreted the twelve-tone technique in terms of the 64 hexagrams of the Chinese *Book of Changes*, the *I Ching*, and that the improvisational factor of aleatory is not typical for Europe but can easily be deduced from the non-European factor of chance, while colour principles of sonorism do not correspond to the classical European means. These are indicators of a rethinking of musical concepts by Europeans within an M-space. The techniques as such may be considered as the M-space categories, and the cultural opposition of East and West in European avant-garde — as a mixture of the two poles.

Speaking of topics in Bergman's works that crystallise the meaning of the M-space and every M-text in particular, they can be categorised as European and non-European, modern and historical, traditional and religious, integral topics and topic-makers. There is also non-referenced material that does not reveal its identity, a particular case of which are nomadic elements that can belong to different cultural pre-texts, because their cultural origin is unclear. The M-texts present shifting cultural realities, or shifting textual identities, equal to different authorial voices, or cultural identities of the author that display polyphonic reality of the text. As regards the appearance of a topic and the degree of cultural identity displayed, the cultural traffic can be described in terms of being weak or intense.

Topics establishing links to a cultural pre-text normally have a regular appearance throughout an M-text, expressed extensively via the main integral topic and topic-markers. The integral topic as a thematic structure is a reversible matter and it returns during composition. Graphic design of Bergman's notation can be taken as a representation of a non-European topic-marker. A European topic, on the contrary, may show only through topic-markers, which means it holds a weak position in comparison with the appearance of the non-European topics as an integral topic and topic-markers. Thus, regardless of the empirical experience of the European cultural listener, for the model reader the accent in these M-texts is actually placed on the non-European pre-texts.

Bergman's music presents two sharply contrasted general profiles — static and dynamic — that manifest themselves on different levels of compo-

sition and involve opposite dynamical states, styles, compositional techniques, strategies, music gestures, and sound formations and qualities. Those antinomies can be grouped as shown in the following table.

Static	Dynamic
Concentration, meditation, contemplation	Emotional eruption, splash of rhythms, exaggerated energetic activity
Passive	Active
Irrational, intuitive	Rational
Aleatory, sonorism, expanded chromaticism, microtones	Tonality, dodecaphony, serialism
Colours, improvisations, graphicality, approximation	Exactness, “mathematic” techniques, geometric patterns
Stretch of time	Discontinuous segmentation
Chaos	Order
Openness, protracted sounding	Swiftness, impetuosity, spontaneity, laconism
Pedals	Ostinatos
Concealed / released sound	Displayed sound
Sound-process / sound-space	Sound-points
Continuous	Discrete
Silence	Eruptions

Trance	Ecstasy
Static sound fields focused on extreme linearity, linear texture	Dynamic states focused on rhythmic expression
Area of the creation “moment” related to the flow of the concealed sound and infinity of sacred time	Area of ritual action related to the move to reach sacred time, also ecstatic moments representing release of energy

Table 4. Static and dynamic profiles of Erik Bergman’s music.

As it can be observed, this grouping in many respects also concurs with the properties and functions of the sacred and profane time and cultural types of sounding (concealed sound and displayed sound). Nevertheless, the grouping exceeds the division into sacred and profane and, otherwise, this grouping does not exactly split European and non-European complements of the score. There is also division into active and passive, or dynamic and static profiles inside the ritual space, and knowing that helps to detect re-actualisation of the ritual space and, accordingly, non-European topics inside Bergman’s M-texts. Bergman’s dynamics and active rhythmic expressions in some cases serve for ecstasy and release of creative energy, in a way similar to that which is used to reach ecstatic culmination in some cultural ritual music, such as the rites of dervishes.

Erik Bergman’s multicultural behaviour is revealed while examining his scores, in which his intercultural identification is put into motion. The scores by Bergman introduce an M-space; they can be defined as modelled spaces, where paradigms of distant discourses and aesthetics interact, having exchange processes and producing new meanings. However, these M-texts enter a space of wider interaction as far as every new work contains the previous experience and includes the pre-text of the M-space, other than the newly-forming multicultural combination, transferred into the work by an independent channel. This is a primary M-space of the basic or universal level. It brings up ready hybrid formations, whether on the level of style displays, single devices and sound formations, or discursive elements. These are mixtures elaborated in Bergman’s previous works, reappearing as active sources and as the universal agents of the M-space. The new process apparently builds new blocks above the ground level, a result of the previous exchange. It can also be a result of elaboration made in other European M-texts.

Bergman's M-texts, integrated in the M-space from multiple sources, such as divergent non-European cultures and historical layers of European music, antiquity and modernity, have become an original musical experience among European M-texts of the time. His M-text modelling is based on combined, or fused, compositional techniques and transformation of cultural sound, while his approach takes non-European elements to the core level, where they are fused with European ones to the extent of achieving a new integrity. On the one hand, that, which is culturally different, passes through his artistic personality to take a shape and expression of "the own" (which, regarding one's own local cultural identity, is an appropriation of techniques and languages), and on the other hand, in the world cultures, he looks for a match with his own personal artistic expression.

The origin of Bergman's fusion is the very essence of sound. Breaking cultural codes and entering cultural spaces, Bergman was transforming his cultural experiences into a constantly upgrading the M-space, with cultural traffic changing intensity and directions in his M-texts. The shifting cultural reality of his M-texts is akin to shifting the identities of texts and the author. Bergman's technical approach may be seen as a perspectivism, meaning that the composer takes different cultural positions (in receiving and then creating), so that his compositions embody a polyphonic authorial voice employing a culturally rambling identity. By shifting the identities, the author — as a mediator — controls the appearances of the pre-texts.

5. MUSICAL MYTHOLOGIES IN THE MULTICULTURAL SPACE

5.1. *Mythological Context of Erik Bergman's Music*

It seems that when exploring local traditions, Erik Bergman was looking for connections between them, like Jung or Eliade looking for cross-points between archaic cultures: the common element, the universal links. Bergman, in fact, recognised it, when speaking about his cultural search in the Mediterranean region, suspecting them of sharing some features with Gregorian chanting that they might have influenced. In his cultural search, myth (via the religious field of knowledge, mystical practices, myth as such, and the ritual behind them) becomes a universal element that displays the cultural and the sacred, and lies behind his M- texts as a reference point.

Myth is the core and the oldest text of cultures, an archetypal model engaged in the building of cultural construction at the level of substratum, and charged with the meaning of the model of the world. In his creative work, Bergman does not attend historical aspects of the cultural existence. Neither concrete legendary historical figures nor real historical events become objects of his musical and cultural studies⁶⁶. Behind his compositions there are mythological characters, not always mentioned or referred to in the title and text, but linked with the composition through original mythological sources. A sequence of compositional events may directly or indirectly touch upon events of the myth or such manifestations of myth as rite and ritual — the conditions of the sacred category. Bergman's M-texts involve mythological symbols after his cultural sources and concepts they bring in.

Musically speaking, the meaning of myth is covered by application of a diversity of genres, techniques, performing styles and types of vocalisation — for example, joiking, Tibetan chanting, prayer, ritual or ritualised dance — that in cultural traditions are related to magic function as a special magic tool, magic communication language, or a vehicle to release the properties of concealed sound or to reach sacred time and channel the initial sacred energy. But these are not the only connections to myth: Bergman's works preserve a certain syncretism originally inherent in cultures of myth, meaning interconnection of different information channels: audio and visual (expressed in graphic notation) representations refer to the same objects and concepts and thus reveal fractality as their aspect.

Topics established in Erik Bergman's music can be identified by linking them to a religious institution and to the context of myth and ritual envi-

66 With little exception, such as, for instance, Christopher Columbus, referred to in the title of *Omaggio a Cristoforo Colombo*.

ronment. Moreover, the examination of Bergman's music in next subchapters demonstrates that his temporal modelling and sound strategies can be recognised as a re-actualisation of sacred time and the concealed and released sound. This temporal approach and sound techniques recreate, or re-actualise, time-structuring aspects of sacred time and patterns of released sound in a mode employed in cultural music conditioned by its relations to myth, ritual and trance. Even Bergman's M-space of the universal level, though, technically speaking, being a mixed hybrid space, is at the same time a carrier and agent of the sacred, myth, and non-European concepts, because it is used to represent background sounding, living soundscape, or sounding universe. By its sound properties, this M-space applies aspects and conditions of the sacred temporal modelling and employs heterogeneous and multifocal principles of the sound-process and sound-space.

In an interview, Pierre Boulez once suggested that special tints filling the music of Edison Denisov make it inherently closer to the creations of Igor Stravinsky, who had found a way to embody a heathen myth in sound. According to Boulez, this flavour is given by some ritual aspects of music identified as a semantic core of Denisov's compositions (Kholopov, Tsenova 1993: 184 - 185). Curiously, music of Denisov, associated in Western music with Russian avant-garde, was received in Darmstadt as the one using universal international language code, suggested in the conditions of elimination of national origins. Nevertheless, it was precisely that rituality that transferred exceptional charm into this music and made it a Russian-featured avant-garde. With Bergman's avant-garde approach, myth and ritualisation become relevant musical aspects, and his M-texts retain information of cultural context of the myth.

5.2. *Bardo Thödol: The Sacred Tibet*

Bardo Thödol, op. 74, by Erik Bergman is a big score for speaker, mezzo-soprano, baritone, mixed choir and orchestra in six movements, set to the text from *The Tibetan Book of the Dead*. *Bardo Thödol* is the original title of the sacred book of the northern school of Mahajana Buddhism. Dated 1974, Bergman's work is the very epicentre of his multicultural scoring, while even though important M-texts had been appearing since 1953. In the 1970s, this score is surrounded by other large compositions that apply cultural sources and introduce them within an M-space: "Egyptian" *Hathor Suite* (1971), "Arctic" *Lapponia* (1975), "Latin" *Missa in honorem Sancti Henrici* (1971), and those which are summing up shared cultural experience, such as *Nox* (1970) and *Samothrake* (1971). Bergman's focus on Tibetan culture has also resulted later in *Tipitaka Suite* (1980)

for baritone and male choir with text from the Buddhist canonical corpus *Sutta Nipāta*.

The composer intended to write music on *The Tibetan Book* for years: 1974, listed as the date of composing, was only the final stage of a long-term preparation that started as early as around 1960⁶⁷. The pre-study of *The Tibetan Book* and its context by Bergman was over a ten-year story, which can be divided into three stages:

- Ten years when he was only accumulating knowledge about it.
- Two years in preparations for the travel: he could already compose a score, in his own words, but still preferred travelling to Tibetan cultures in order to experience the tradition within its context and to assimilate it from inside — as we would say, on passing enculturation.
- Stay at Tibetan monasteries in Nepal and Buddhist temples in Sri Lanka, where he was seriously studying and recording the cultic music, collecting and studying local instruments at the same time, and where he came into close contact with monks and scholars, discussing with them the sacred culture.

Before moving on to the topic and matters of the M-space in Bergman's work, there are several points to introduce regarding *The Tibetan Book of the Dead*. This is a book of esoteric knowledge giving instructions for the dead combined with rules of ritual performance of the book, and prayers to use where appropriate. *Bardo Thödol* is a concept of being in the time-space of Bardo, whereas *Bar-do* means between two and implies 49 days spent between two incarnations, when lamas are reading *Bardo Thödol* for the dead. Since the deceased individual is supposed to pass through three states of Bardo, the book is accordingly divided into three parts (Evans-Wentz 1949⁶⁸: 28-30). The first Bardo is the *Chikhai Bardo* or Bardo of the moment of death. The Consciousness-Principle is still in sleep or trance and is not aware of its separation from the body. During the second Bardo, *Chönyid Bardo* the dead cognises the reality, he becomes aware that he is dead and sees karmic reflections of his life-behaviour, while the third Bardo, *Sidpa Bardo*, contains instructions on the way to rebirth.

The origin of the book is associated with Padmasambhava, a great guru, who lived in the 8th century, teaching yoga in the renowned buddhistic university in Naland, India. He was invited by the ruler of the united Tibet to teach Buddhism, which had penetrated into Tibet a century before. Padmasambhava is a half-mythic person: his name means *Born in the Flower of Lotus*,

⁶⁷ Bergman mentioned that while having the book in his possession, he knew he would write a work based on it (Bergman 1990: 53).

⁶⁸ This is famous English version of *The Tibetan Book*, a translation of Padmasambhava's original with commentaries by Dr. W. Y. Evans-Wentz and his guru, lama Kazi Dawa-Samdub.

which refers to a consecrated birth. He is esteemed as an incarnation of the Buddha Shakyamuni's spirit. The history of the book is introduced as mystical. There is no Sanskrit original of the book to prove that it was written in the time of Padmasambhava. The legend states that it was concealed together with other sacred books during the performance of mystical rites, but later found again either by reborn pupils of Padmasambhava, or by his own new incarnation.

Understanding the ritual of *Bardo Thödol* within the scope of the *return to the beginning* strategy introduced by Eliade (Eliade 1995: 54), first to remind is that the strategy implies retrospect or regression until the initial point of the world, practised either as an individual reverse recollection of life including past lives (in yoga or Freudian psychoanalysis) or as a reproduction, or re-actualisation of the cosmogonical myth (in rites of healing). The purpose of this action is recreation of the self-being, because when profane time is burnt, the past ceases its impact on the present. In the Tibetan ritual, the ritual text is read for the dead, thus, re-actualising the myth about Bardo, i.e. about initial proto-cosmic time- space that precedes the world creation. As a result of this ritual the dead is either released of all time (i.e. breaks the karmic cycle) or, if this higher purpose is not reached, he should come to the right way for a better recreation.

Bergman takes fragments of the sacred text and combines them freely with extra mantras and meaningful expressions in Sanskrit and Tibetan. Locating those fragments in *The Tibetan Book*, one finds that he follows a certain scheme, and the basic text of the first four movements is taken from *The Appendix*, where it appears in the same order:

- *The Invocation of the Buddhas and Bodhisattvas,*
- *The Path of Good Wishes for Saving from the Dangerous Narrow Passage-Way of the Bardo,*
- *The Root Verses of the Six Bardos,*
- *The Path of Good Wishes which Protecteth from Fear in the Bardo,*
- *The Chikhai Bardo: Instructions on the Symptoms of Death, or the First Stage of the Chikhai Bardo: The Primary Clear Light Seen at the Moment of Death,*
- *And, Sidpa Bardo: The Choosing of the Womb-Door: The Premonitory Visions of the Place of Rebirth.*

The table below brings together texts from *The Tibetan Book* used in the movements with parallel Sanskrit and Tibetan mantras and expressions from the same movements. The table also reveals the meaning of the mantras and expressions that enables one to see them in connection to the main text.

Part	Source of the basic text	Extra text	Decoding of the Sanskrit and Tibetan formulas
I	<i>The Invocation of the Buddhas and Bodhisattvas</i>	Adibuddhaya Samantabhadraya Namaskaram	The formula represents the Everlasting Adi Buddha Samantabhadra. <i>Samantabhadra</i> literally means <i>Universal wise man</i> ; Adi Buddha is the highest grade of Buddha's state having neither beginning nor end, a source of all the Truth.
		OM Mani Padme HUM	<i>The Jewel in the Heart of the Lotus!</i> Mantra expressing essence of The Powerful and All-seeing Bodhisattva Chenrezi (Sanskrit: Avalokiteshvara), the deity-patron of Tibet. The mantra can stop reincarnation cycle and clear the way to nirvana.
II	<i>The Path of Good Wishes for Saving from the Dangerous Narrow Passage-Way of the Bardo</i>	OM Tare Tutare Ture Svaha	The second most common mantra in Tibet after Chenrezi's mantra. It is praise of Drolma (<i>She, who saves</i> , Sanskrit <i>Tara</i>). She is the most respected savior-goddess in Tibet, a divine wife of Chenrezi.
		Krem, Brem, Trum, Ksam, Srum, E	The syllables enumerate magic aspects of different essences of Buddha.
		Namo Buddhaya, Namo Sanghaya, Namo Dharmaya	The praise of Buddha, the monastic order and doctrine.
III	<i>The Root Verses of the Six Bardos</i>	OM ah HUM	In this version of magic formula <i>ah</i> represents Sacred Padmasambhava born by Lotus.
		Mangalam	<i>Let the book bring good!</i> Sanskrit expression, corresponds to the Tibetan <i>dGeho</i> : a wish of well-being for the further way of the dead through Bardo.

IV	<i>The Path of Good Wishes which Protecteth from Fear in the Bardo</i>	Ah	
V	<i>The Chikhai Bardo: Instructions on the Symptoms of Death, or the First Stage of the Chikhai Bardo: The Primary Clear Light Seen at the Moment of Death</i>	Tšiba	Tibetan word, means death.
		OM ah HUM	
		Sarvam Sunyam	This expression means that all is vain and insubstantial and represents the essence of Lamaism concept.
VI	<i>Sidpa Bardo: The Choosing of the Womb-Door: The Premonitory Visions of the Place of Rebirth</i>	OM Mani Padme HUM	
		Ah	

Table 5. The Meaning of Sanskrit and Tibetan textual formulae in Bergman's *Bardo Thödol*.

Conceptualisation of Buddhism by Tibetan monks can be expressed as *religion is a sound*. In the next quotation from *Chönyid Bardo*, the representation of the system of deities in their relation to sound is evidence of the sounding matter of the universe. The original fragment describes the situation of the *Seventh Day* of Bardo, when a dead person sees the Peaceful Deities appear in front of him: "In the Outer Circle, round about these Knowledge- Holders, innumerable bands of dakinis, [...] heroes, heroines, celestial warriors, and faith- protecting deities, male and female, each bedecked with the six bone-ornaments, having drums and thigh-bone trumpets, skull-timbrels [...] and innumerable [other] kinds of musical instruments, filling [with music] the whole world-systems and causing them to vibrate, to quake and tremble with sounds so mighty as to daze one's brain, and dancing various measures, will come to receive the faithful and punish the unfaithful ... Within those radiances, the natural sound of the Truth will reverberate like a thousand thunders. The sound will come with a rolling reverberation, [amidst which] will be heard, 'Slay, Slay' and awe- inspiring mantras. Fare not. Flee not. Be not terrified. Know them [i.e. these sounds] to be [of] the intellectual facilities of thine [own] inner light" (Evans-Wentz 1949: 128 - 129).

Bound to the religious interpretations of the sound reality, the Tibetans have a preference for shrill — even shocking — instrumental timbres and sound effects, as well as for instruments able to inspire with mystical mood. Their cultic music emerges with percussions and winds: for instance, it is known that a sound of the 3-metre-long large horn, together with the conch and trumpet make ghosts panic and Buddha happy. Timbres and sounds are associated with natural sounds of the human body and environment, and are also provided with religious symbolism.

Thus, declaring that religion comes through sounds, the Tibetan concept suggests music not as an aesthetic system but as knowledge supplied with esoteric meanings. And *the Tibetan Book* unveils some symbols of this kind, as in the fragment from *Chönyid Bardo* quoted above. Commenting on that passage, W. Y. Evans-Wentz refers to the ritual performance of *Bardo Thödol*: “Tibetan lamas, in chanting their rituals, employ seven (or eight) sorts of musical instruments: big drums, cymbals (commonly of brass), conch-shells, bells (like the handbells used in the Christian Mass Service), timbrels, small clarinets (sounding like Highland bagpipes), big trumpets, and human thigh-bone trumpets. Although the combined sounds of these instruments are far from being melodious, the lāmas maintain that they psychically produce in the devotee an attitude of deep veneration and faith, because they are the counterparts of the natural sounds which one’s own body is heard producing when the fingers are put in the ears to shut out external sounds. Stopping the ears thus, there are heard a thudding sound, like that of a big drum being beaten; a clashing sound, as of cymbals; a southing sound, as of a wind moving through a forest — as when a conch-shell is blown; a ringing as of bells; a sharp tapping sound, as when a timbrel is used; a moaning sound, like that of a clarinet; a bass moaning sound, as if made with a big trumpet; and a shriller sound, as of a thigh-bone trumpet” (Evans-Wentz 1949: 129).

It is obvious that the sound-and-timbre concept is attached to the ontological semantic system of designation. Instrumental sounds substitute for natural ones and symbolise sounds of Truth and Cosmos, penetrating the world and permeating the human being, which is a display of concealed sound and anthropomorphic sound. The sounds have double-evaluation, associated with both macrocosm and microcosm. Moreover, Tibetan instruments are signical in both sound and shape aspects.

The basic complement of Bergman’s score is the conventional set of European orchestra, with all four sections: the woodwinds, brass, strings and percussion, without bassoons. However, there is a strong modification inside the set. The percussion consists of twenty-three instruments, mostly of non-European origin that convey information of an M- space of the text.

Furthermore, there are four Tibetan instruments included. They are one brass wind, a trumpet shell (*dung-dkar*), and three percussions: a drum-rattle (*da-maru*) banishing evil spirits, a handbell (*drill-bu*) and ritual cymbals (*ting-sag*). With these four agents of the culture⁶⁹, Bergman presents each of the three groups, common in Tibetan Buddhist practice:

- Ritual instruments appear as the small handbell *drill-bu* and small drum-rattle *da-maru*,
- Timekeeping section is represented by the cymbals *ting-sag*⁷⁰,
- Wind instruments are introduced by the conch-shell *dung dkar*.

Yet, in Tibetan doctrine, every instrument is provided with original symbolisation coded with a particular system of esoteric meanings. Bergman employs Tibetan instruments one by one in different movements and enables their symbolical mechanism:

The trumpet shell (otherwise called *conch shell*) in the Tibetan system symbolises declaration of Buddha's doctrine in every way. In Bergman's score, it opens part I, devoted to *The Invocation of the Buddhas and Bodhisattvas* and mantras introducing Buddha and *Bodhisattva Avalokiteshvara*. Its sound emerges as a long protracted call entering the score on the background of an undifferentiated noise that belongs to the type of sounding universe or environment. The trumpet shell's call anticipates entry of the speaker and but also the chanting, which is especially notable because it occurs in Tibetan rituals when instrumental sections interfere with the beginning of chanting.

The handbell is understood as the female principle and means Prajna, or wisdom, and is used in mediations. Its position in use is spatially fixed, and in tantric rituals the handbell is held in the left hand at heart level and opposed to Dorje, diamond or thunderbolt, held in the right and related to the male principle, or method. Interacting, they lead to enlightenment. In Bergman's composition, it appears in part III, corresponding to *The Root Verses of the Six Bardos*. It is reinforced with chanting of mantras by the choir and prepared flute representing a dying man's breathing. The handbell pattern is connected to the choral block and enters every time just before chanting begins — similar to rituals when it marks borders of sections and represents entering the moments of enlightenment.

The drum-rattle is also a tantric symbol made of two half-skulls. It is significant that the drum-rattle comes in part V, which speaks straight out about death: *The Chikhai Bardo: Instructions on the Symptoms of Death*. And besides,

⁶⁹ Information on the instrumental set of the Tibetan Buddhist tradition is taken from: Helffer, Mireille 2000: 714.

⁷⁰ Tibetan ritual performance uses different types of cymbals; this is one of them.

the sound is combined with the Tibetan expressions representing death, vain and insubstantial reality.

The cymbals in Tibet are instruments used as for both preparing for, and ending the meditation. Their symbolism goes as far as to remove negative energies from the space and to concentrate on the moment of here and now. They are also traditionally used in rituals guiding the dead. In the score, cymbals accompany the block of Tibetan singing together with Tibetan handbell in part III in the last, fourth, repetition of the choral block, giving a sound-point just before and after the chanting section. Interestingly, this time, instead of the mantras choir proceeds with wishes of well-being on the way of Bardo, expressed in the formula *Mangalam*, and representation of the dying breathing in the flute is reduced.

The major representation of the Tibetan topic in Bergman's score is an extensive thematic choral block simultaneously linked to both the model of genuine cultic singing and performing behaviour. At first it appears in movement I and becomes a paradigmatic event returning in other movements. In the opening, a low humming of the orchestra can be heard, which is reminiscent of the natural sound of the environment or sound cosmos, and is a version of released sound. Superimposed upon this background, one can hear a thundering attack of the Tibetan trumpet shell and cymbals — a representation similar to the instrumental sections of the rituals — and monks' chanting, giving a multifocal effect. Even though in Bergman's score, vocalists do not sing overtones and are bound to the European type of sound-producing, some techniques, such as floating microtones, layered expansion of voices carrying out the same sound, and switching the voices on and off non-simultaneously, still reflect the multifocal effect.

Rich signification can be derived from this. Evidently, Bergman's version represents the religious Tibetan community living within the monastic order. Without being a copy of the Tibetan chanting, it reflects a specific type of recitation: in a low voice position, free improvisation rhythm, and a very narrow range including the fundamental tone and round-the-tone space. This kind of recitation, sounding more like muttering than singing, approaches the edge of the human ability of acoustic perception and it is very indicative of Tibetan Buddhist practice.

The choral fragment clearly shows deviations of the tone from its norm within the limits of this round-the-tone space. It organically implies pitch divergence of choral voices carrying out the same vocal line. The rhythm does not have strict fixation, so the performing is aleatoric. All this pitch-rhythmical approximateness applied to the melodic frame is also related to the typical model of the singing behaviour. It is relevant that while being improvisable in

general, these features are one of the principles often used by Bergman within his universal (shared among works) M-space, and they are estimated to be an impact of non-European performing strategy. However, here it is coupling with the exact informative source: Tibetan ritual music. Subsequently, improvising becomes a working principle, introducing variant behaviour, and it is also applied to the instrumental part of the score.

The musical score is divided into two systems. The first system includes the following parts:

- Timpani:** Measures 1-4, marked *pp*. Measure 2 is marked *improvvisando*.
- 2 Piatti:** Measure 3, marked *pp* and *improvvisando*.
- Piatto sospeso (gr.):** Measures 1-4, marked *pp-p*.
- Tam-tam (gr.):** Measures 1-4, marked *p*.

The second system includes the following parts:

- Dung-dkar:** Measures 5-9, marked *f* at measure 8.
- Timp:** Measures 5-9, marked *mp* at measure 9.
- 2 Ptti:** Measures 5-9, marked *mp* at measure 9.
- Ptto sosp.:** Measures 5-9, marked *mp* at measure 9.
- Tam-tam (gr.):** Measures 5-9, marked *mp* at measure 9.
- Recit.:** Measures 5-9, marked *poco f* and *Ādibuddhāya* at measure 9.
- Vc.:** Measures 5-9, marked *pizz.* and *sfz* at measure 5, and *mp* at measure 9.

Example 6. *Bardo Thödol*, Movement I, opening. The sound of universe.

© Fennica Gehrman.

Coro bassi

p improvisando

p improvisando

pp-p

pp-p

mp sub pp-p

mp sub pp-p

om om ah ah ah om ma - ni pad - mē hum

om om ah ah om ma - ni pad - mē hum hum

*) ah ma - ni pad - mē om ma - ni pad - mē

*) ah ma - ni pad - mē hum

om om ah ma - ni pad - mē hum

om om ah ma - ni pad - mē

ma - ni pad - mē ah

Example 7. *Bardo Thödol*, Movement I. The “Tibetan” choral block. © Fennica Gehrman.

The basic structure of the choral block discloses *the recurrence of the fundamental tone*: its repetitions alternate with the zones of its micro-deviations and disintegration. Thus, all the motion is concentrated *on the single sound*, or to be exact, *around it*. In the preface to the score, Bergman declared this principle as “a world of suggestions, a world self- enclosed” (Bergman 2014). In the theoretical part, I have hypothesised that in ancient ritual cultures related to the function of myth and sacred time, similar structural patterns introduce the sacred temporal model, the model of the *eternal reversibility*.

Coro bassi

p improvisando

p improvisando

pp-p

pp-p

mp sub pp-p

mp sub pp-p

om om ah ah ah om ma - ni pad - mē hum

om om ah ah om ma - ni pad - mē hum hum

*) ah ma - ni pad - mē om ma - ni pad - mē

*) ah ma - ni pad - mē hum

om om ah ma - ni pad - mē hum

om om ah ma - ni pad - mē

ma - ni pad - mē ah

Example 8. The sacred temporal model in *Bardo Thödol*: Movement I, the “Tibetan” choral block. © Fennica Gehrman.

Besides the main thematic agent, as represented by this block of chanting in the position of an integral topic, the Tibetan topic is spread throughout the score with topic-markers. First of all, there are markers such as title and textual references including mantras and expressions, which help to activate the searching channel in the proper direction. Another important source of topic-markers is the instrumental issues. This shows how the instruments and their use can present the cultural information and be considerable carriers of their cultural identity.

Another group of topic-markers involves performing techniques exported from the source, such as the aforementioned singing behaviour. More to the point, we find quite European clarinets reintroduced owing to the specific means — the use of clarinets in different keys (A, B flat, and E flat)— that produces pitch divergence when a sound is doubled with different clarinets. This resembles the same result in vocalisation when voices perform a fuzzy line, with a little mismatch. In the score, the doubling is made at the moment of passing of the sound from one instrument to another. It may be attributed to the performing strategy of the Tibetan wind with their degraded divergent sound, i.e. this strategy replaces the cloudy effect that can be given by Tibetan instruments.

In the same way, the cultural information is retained with the use of a prepared flute, which is a flute with built-in microphone: a performer is breathing through the flute in the first movement, joining the score in the second strophe and remaining till the end, where only heavy breathing via the prepared flute is heard. The strategy of breathing via the prepared flute is repeated in other parts: movements III and VI. This is a modern modification of a European instrument, but the onomatopoeic interpretation of the sound representing the dying man's breathing finds a background in the original Tibetan music concept. Besides, this could be considered an actual realisation of the living principle or original vibration of a man (respiration) and otherwise, a reinforcement of anthropomorphic sound by means of a sound-producing device.

The image shows a musical score for two instruments: Fl. (ampl.) and Tuba. The Fl. (ampl.) part is on a treble clef staff and includes two measures marked with box numbers 27 and 28, both with a 14" time signature. The notes are marked with dynamic levels: ppp, pp, ppp, pp, pppp, ppp, and ppppp. The Tuba part is on a bass clef staff and includes a measure marked with ppp. Below the tuba staff, there is a wavy line and a dashed line, with a small (8th) marking below the wavy line.

Example 9. *Bardo Thödol*, prepared flute in Movement I. © Fennica Gehrman.

Therefore, the main point concerning the Tibetan topic is that the topic involving Tibetan cultural text has quite intensive threads in *Bardo Thödol* and is set up in at least two different ways:

- Through the main thematic model, the most extensive and substantial complex, which can be considered as an autonomous topic, or integral topic, functioning regardless other references to the cultural text. However, a remark should be made that it is not the Tibetan vocalisation technique per se driving the topic, but a representation of chanting that produces a similar effect. Therefore, it is already a fusion on the level of grammar that applies factors or working principles of chanting without actually following the technique of chanting, and it can be said that the Tibetan pre-text proliferates in the European context.
- Through the topic-markers installed throughout the text as textual references and key- words, musical settings (for instance, instrumental complement, timbres and their signification), working principles and performing strategies.

Topic appears as a cultural representation. As a set of all markers and thematic block, topic processes cultural essence continuously during the whole piece. The main Tibetan topic is reversible, and except for the second movement, returns in every movement: it alternates with three different “events”, or blocks — the speaker’s “reading” from *The Tibetan Book*, the soloists, and the orchestral block of sounding universe. The topic serves to designate special moments or states and to hold authentic context. Finally, the integral Tibetan topic, together with topic-markers, carries out identification in the course of the professional ritual culture linked to the essential Buddhist school and genre system, delivering emotional status based on religious background and subscribed to the philosophical system of meanings.

In terms of the M-text, *Bardo Thödol* delivers dual identity based on the embodiment of two cultural spaces, Tibetan and European, and on the transmission of their cultural texts. The European pre-text establishes topics through the manner of speaker’s declamation, models in recitation, vocal line and instrumental passages as, for instance, the very well recognisable application of *lament* in recitation of soloists and especially the figure of second “sigh”, which is a largely introduced symbol in the M-text — in the orchestra, as well as in the vocal parts. The European topic is also working through ligature of sounds and nuances, and through shaping principles.

Bar. Solo

pp-p *recitativo*
O dass ich jetzt, wo der Bar - do des
To - des-au-gen-blicks mir däm - mert in dem ich Zu - nei-gung und Ver-lan - gen für al - le Welt - lich-en Din - ge auf - geb
mp *p*
dass ich fü - hig sei, in den Him - mels-raum der Un-ge-bo-re-nen hin-ü-ber zu - flies - - - - - sen
mp
Dass ich wis - se, dass der Kör-per nicht von Dau - er und trug - haft ist.

Example 10. *Bardo Thödol*, European topic: Movement III, lament style in baritone's recitation. © Fennica Gehrman.

Arpa

(harmonics sound as notated)
pp-p
Dass ich wis - se, dass der Kör-per nicht von Dau - er und trug - haft ist.

Example 11. *Bardo Thödol*, European topic: Movement III, orchestral sighs. © Fennica Gehrman.

The Tibetan pre-text — introducing an opposite cultural identity — is involved with topics referring to working principles, transferred models, composing and performing strategies, and through the extensive category of topic-markers. Bergman's solutions in composing, whether he employs clarinets in different keys, or factors of released sound, or applies chanting, have the same strategy behind them. In composing, he follows two modes: taking cultural compositional principles and techniques and finding strategies that match an effect given by them but attained with European orchestra and vocalists. With Bergman, one discovers processes of released sound mediated by the European technique of vocalisation.

However, this M-text enters a space of wider interaction as far as every new text contains the previous experience: there is also the pre-text of an M-space, other than the new-coming European-Tibetan combination, transferred into the composition by an independent channel. One can take it as a primary M-space of a basic or universal level. It brings up ready hybrid formations whether on the level of style displays, single strategies and sound formations, or discursive elements. These are worked-out mixtures reappearing again as active sources and the universal agents of the M-space. The new process apparently builds new blocks over that ground level.

For example, vibrational sound and its factors as sound-process and sound-space, as well as the processes belonging to this sound and strategies of sacred time are determined by the previously formed M-space renewed in this very M-text. The multifocal and processual sound of the cosmos made

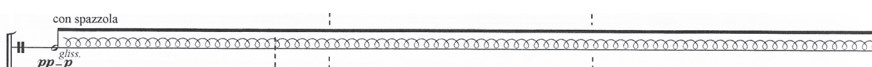
as an orchestral background has been a part of Bergman's M- space and is retained here in new conditions, while as a released sound it is mediated by a European orchestra. However, released sound of chanting is another representation of vibrational sound in a form that has not been introduced in his previous M-texts yet.

On a large scale, as a complement of the previously made M-space, released sound is a nomadic element with a disputable cultural origin: thus, identification of an exact cultural source of released sound in the orchestral background and in general for a number of Bergman's works is not possible further than acknowledging its non-European foundation. In this sense, the specific representation of released sound is nomadic, as it can claim more than one cultural belonging. The second gesture is also nomadic: this type of intonation, with its connotation of grief and sorrow, is rather European, and implies lament as a source. However, use of this intonation is more common than a specific reference to just one cultural system.



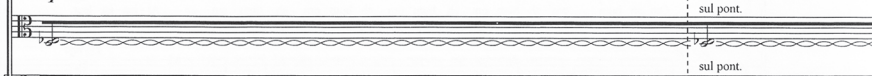
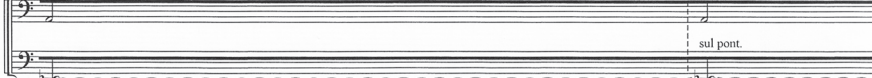
Both Tibetan and European topics perform a structural function in the M-texts of *Bardo Thödol* since they operate through their reappearance in the text as paradigmatic events. Throughout the text, there are several types of such events or recurrent blocks: declamation of speaker, recitation style of mezzo-soprano and baritone as soloists with lamentation and second gestures, chanting choir, respiration of flute, released sound in a different embodiment, the graphic objects of the score, and the sacred temporal strategies.

Being a part of the score, the graphic notation helps to detect the processes revealing released sound and modelling of sacred time. For example, the opening of the score has a graphic representation with waving pattern of timpani displaying pattern of vibration, and as such, the first movement is mostly graphic. Bergman never confines himself to the use of a strict type of notation, graphic with second measuring, or classical one, using them freely, and the type of notation is often determined by the sound conditions Bergman employs for a current musical situation.



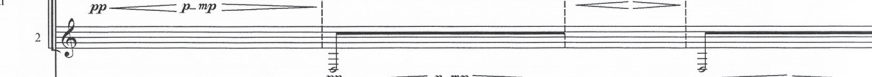
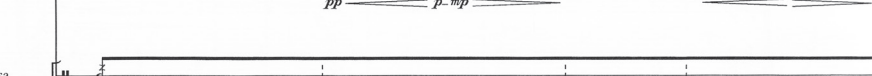
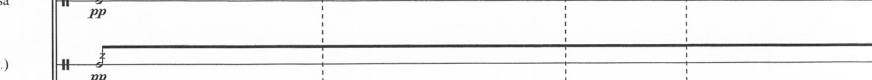

In *Bardo Thödol* we find graphic patterns of straight lines, waves and counter waves in diverse versions — agents of static states, of released sound factors, and of sacred temporal strategies: all that becomes paradigmatic in his style and shapes the most part of *Lapponia*, which comes out just one year later. In many senses, including the notation issue, *Bardo Thödol* anticipates the style of *Lapponia*, more chamber by complement (a cappella), where this technique is refined and polished. Bergman's graphic design is always recognisable, suggesting patterns of sacred time. In Movement III, graphic notation suggests processes similar to those, expressed graphically, in Movement I and *Lapponia*.

C. Rull. 

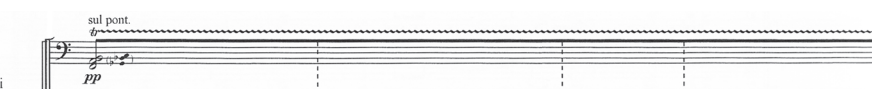



Example 12a. *Bardo Thödol*, graphic elements of notation: Movement V, wave.
© Fennica Gehrman.

Vni I 
Vni II 
Vle 
Cb. 

Example 12b. *Bardo Thödol*, graphic elements of notation,
Movement V, counter wave. © Fennica Gehrman.

Flauto (ampl.) 
(in A) 1 
Clarineti 
(in B) 2 
Gran cassa 
Gong (gr.) 

Example 13a. *Bardo Thödol*, graphic elements of notation
in Movement III, opening. © Fennica Gehrman.

Violoncelli Div. a 6 
Contrabbassi Div. a 6 



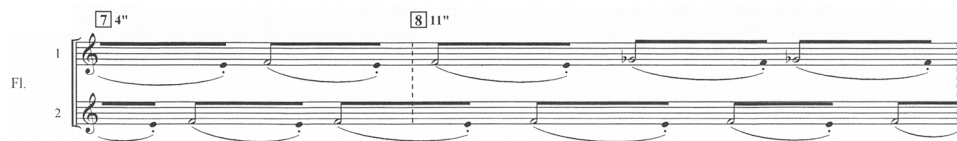
Example 13b. *Bardo Thödol*, graphic elements of notation
in Movement III, opening. © Fennica Gehrman.

Even though the notation outline in Movement IV is only partly graphic, it reveals a lot of similarly designed irregular ornamental patterns, manifesting the “innovation at regularity” principle, and represented by classical forms of notation with freely-fixed rhythmical patterns. These patterns are identical with the graphic notation: they are as a decoded graphic or a more detailed representation of what could be drawn graphically. The last movement contains similar representation combining graphic and non-graphic notation, regular and irregular ornamental design. Basically, Bergman’s scores are graphical in their design - considering that even classically notated parts often present graphical aspects — to the extent that a listener practically can read them visually, upon synchronising graphic and non-graphic, but equivalent to graphic, design. Speaking generally, the more graphical the score is, the more fused the pre-texts are, and the more the overall model of the mixture is on the side of assimilation (fusion): this rule can be applied to Bergman’s other scores as well.



Example 14a. *Bardo Thödol*, Movement IV. Patterns identical with irregular graphic notation (design of wave), representing regularity with innovation.

© Fennica Gehrman.



Example 14b. *Bardo Thödol*, Movement IV. Patterns identical with graphic notation, representing regularity with innovation (the two parts together form the design of a counter wave). © Fennica Gehrman.

The notation in seconds⁷¹, related to graphic factors, must be considered as well: it is employed in graphic conditions and also in the case of sonoric and aleatoric factors of a score, where regular European notation would be ineffective. The second notation replaces metrical measure in bars, for keeping time by seconds instead, i.e. exact duration of every bar is defined in seconds,

⁷¹ Hereinafter referred to as *second notation*.

in which case a bar is taken and realised as a duration, i.e. a length of time embracing a structural or sound unit, or sound block (see Example 6). It usually accompanies parts where Bergman's score obtains graphical expression, and within these parts duration of such bars may vary a lot. This system submits to the definition of non- determined rhythms within a determined framework or unstable components of a stable whole, because the measure of the entire bar is determined but within the bar, rhythmic components may be performed flexibly.

Setting a metre in these circumstances would not be possible because Bergman's realisation of timing does not correlate with the system of European metres. The least duration of such bars is 3 to 5 seconds, while in culmination points or special reference points, associated with stopping and retardation of time, such a bar can be stretched up to 30 or more seconds, as it appears in Part I of *Lapponia*.

On tracing progressions of the second notation bars in Bergman's works, there may be discovered some regularities of their use. On the one hand, long bars may be set among equal or more or less equal bars at the very relevant moment of a form such as the beginning, end and golden section — and serve as a form of the retardation strategy. On the other hand, they can be spotted throughout a form among shorter bars without a noticeable regularity. As a channel of information, the second notation may perform different functions:

- The second bars correspond to integral sound events or structural units (blocks). The events or blocks they may be associated with are:
- Gestures, figures, phrasing, or motifs,
- A part of longer structures, which are subject to segmentation and subdivision,
- Entry of a new voice (i.e. a new sound event),
- Change (shift) of a pattern, in the rhythmic pattern of a whole thematic block, or of a melodic figure inside a texture.
- Thus the structural and organising function of bars is isolation, separation or integration of events.
- Duration of bars and their sequences do not necessarily correspond to shaping a form dynamically.

Therefore, second notation must not be confused with the sacred time modelling. Primarily, the second notation performs a pragmatic, structural and syntactical function, following segmentation of musical text. It is not a measuring of sacred time, but primarily an indication of musical events — of their change, information density, and eventfulness. However, this form of structuring may assist with recognition of processes involved in the functioning of sacred time: it may coincide with shaping a field of sacred time, and long bars may be indexical of the sacred temporal model. They are not identical

with the sacred temporal model as its segments, and they do not signify retardation or strategy of dynamics by themselves, but on signifying events and their segmentation and sequence, as a tool of marking musical events and their duration, they also may reflect the sacred time processes and become its representation.

The long bars as such serve as markings of:

- Protracted soundings.
- Detailed textures, elaborated and much differentiated inside.
- Complexity of a linear sound design without breaking the line by the changing of a bar.

The long-lasting bars tend to bring in an aleatoric effect or sense of improvising, breaking a regular pulsation, and besides, they are essential for covering “long-distance” solo designs, which pretend to bring a meaning and feeling of improvising: being aleatoric and rhythmically not strictly fixed in scores. The long bars, thus, are related to the most elaborated horizontal, vertical or diagonal patterns (textures or solo lines) and sections that are improvisational by sense.

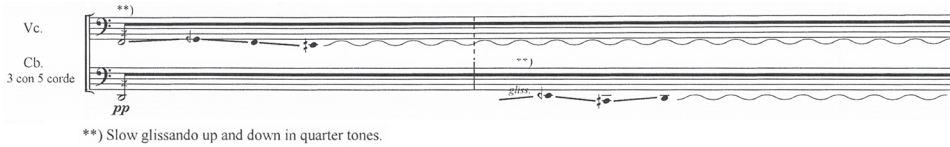
Bergman thinks by irregular processes that constitute sequences of structural units (bars) that differ in duration: a short figure borders a phrase or pattern, which consists of several motifs, while the segmentation is made by sense. Technically speaking, the second notation has a really practical function — solving tasks of reading the score and performing, but it maintains auxiliary functions as well. Bergman’s unequal segmentation breaks temporal periodicity and regularity in favour of quitting the physical linear perception of time or time-keeping, and the bar’s order may reflect the general dynamics of a form. Commonly, long bars top the end of a section, peaking instants equal to insights or illumination states during meditation or trancing. When long bars are irregularly put together with shorter ones, their grouping may reveal a specific form.

While tracing the sound events and conditions of bars, I shall be also analysing what appearance the sacred temporal model takes. In the first movement, graphics predominates, either in a pure graphic notation form, or as patterns very close to a graphic design, and which could be, in principle, reduced to a graphic representation. Vibrational sound is revealed in several modes: as a wave pattern, regular or irregular, revealed by timpani at the opening and later by the strings [b. 17] and the brass [b. 21 and further], which is a relief of the sound-process. Vibrational sound is realised in the choral block of chanting, and this realisation applies the multiphonic factor, i.e. the sound-space (see Example 7). However, if we consider a single vocal line, the pattern of the line recreates an irregular heterogeneous wave (sound-process applied).

This pattern of vocal line and texture of the choral block is duplicated by the strings and the brass [from bb. 16-17] intensifying the effect of multifocality.



Example 15a. *Bardo Thödol*, vibrational sound: Movement I, opening. © Fennica Gehrman.



Example 15b. *Bardo Thödol*, vibrational sound: Movement I, strings, b.17.
© Fennica Gehrman.



Example 15c. *Bardo Thödol*, vibrational sound: Movement I, in trumpets, b. 21.
© Fennica Gehrman.

The patterns of wave are ornamental and produce prolonged sounding. The choral block as a whole is also an integral protracted sound. Patterns of waves produce a reversible design, while in addition there are also some other repetitive figures, such as the ones made by the percussion in the opening. The first movement, therefore, is totally covered by the sense of protracted soundings, vibrational sound, and repetitive patterns. Sacred time is established through the strategies of temporal flow, reversibility, and continuance.

I edit the bar-to-bar schemes of movements introduced below in order to group them according to the sequences they make and to display the structures of the movements. I am tracing changing blocks of events and marking an entry of a new group, or a block, or voices: marking changes is significant as a structural moment, and it displays the relationship between duration of a bar and a sound event. The basic structure is related to the structure of the text from *The Tibetan Book* and could be named as a strophic one. The visual appearance of the schemes is caused by the intention to make the order obvious and represent, as much as possible, similar events of different sections one under another⁷². Here are the basic symbols for the schemes:

⁷² Certainly, the number of events in the schemes is reduced in comparison to the score: the schemes display only the most relevant changes.

S = Speaker,
 B = Baritone,
 MS = Mezzo-Soprano,
 Ch = Chanting (choral block of chanting),
 O = Orchestra (orchestral block of the sounding universe),
 HB = Tibetan Handbell.

It can be seen from the scheme of the first movement that all duration numbers in this part are multiples of 7: 7, 14, 21, 28, and in two cases, the next two bars can be structurally united as $3 + 4 = 7^{73}$. However, the regularity is disguised by longer structures, protracted sounding with no change from bar to bar, and by large textual lines declaimed by the speaker and structured as integral blocks within a long bar. What can be deduced from the scheme is elongation of bars by the end of a strophe, and generally elongation of bars towards the end of the movement. This structure is reminiscent of shaping phrasing in honkyoku, from shorter to longer sounds, from short towards elongation. By this, retardation serves as a general strategy of the structural organisation of this movement.

Part I:

Intro: 12 bars, O	S, Ch	
[7" - 7" - 7" - 7" - 7" - 7" - 7" - 7" - [7" - 7" - 7" - 7"]]	-	Introduction
Ch	+S	
[3" + 4"]	- [7" - 7" - 7" - 14" - 28"]	I Strophe
	(7")	
Ch	+S	
[3" + 4"]	- [7" - 21" 14"] ⁷⁴	II Strophe (culmination)
	(7") culmination ↓	
	Ch, O	
	- [14" - 14" - 21" - 14" - 14"]	Ending:
		descending
		into silence

Part II is the only movement that is formed out of equal bars, at 5/8 time each, and Bergman even emphasises the regularity by marking 8" for every four bars and by a regular ostinato rhythmic figure, which goes throughout the movement, while one turn of the ostinato figure takes four bars. The

⁷³ The summarising number is shown in the schemes in parentheses below the main numerical line.

⁷⁴ End of culmination organically proceeds to and overlaps with descending, shown in the scheme by a bar of 14" duplicated in the lower row: while dynamically ceasing starts from this bar but still all elements of texture are employed except for the speaker.

sound appearance is rather European, since the vocal line is a homophonic scansion of text by choir, whether it moves by intervals or chords (clusters) in parallel rhythm. The percussion, strings and choir create this regularly repeated rhythmic block that is an aspect of ritualisation in this movement and apply a strategy of reversibility. However, the released sound traits emerge with flute, which performs protracted sounding, applying processuality and heterogeneity. Also, rotating patterns appear at flute and crotales. Yet the entire part is an embodiment of strategies of dynamics, making a general crescendo and ascending in tone by the end, comparable with the means used in rituals.

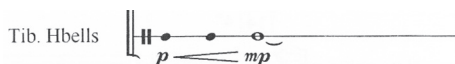


Example 16. *Bardo Thödol*, Movement II. Patterns of released sound at flute.
© Fennica Gehrman.

Example 17. *Bardo Thödol*, Movement II. One turn of the ostinato figure.
© Fennica Gehrman.

From the scheme of Movement III, we can see a strophic organisation of the form, which again follows a progression from shorter to longer bar-units. It is clear that division into bars is made by sections (blocks, events), such as the very short handbell unit and enduring choral chanting block. For long sections related to “improvisational” solo performed by baritone, the division into bars is made according to vocal gestures of baritone (see Example 10). The longest bars as a rule are a matter of applying released sound: here, with

choral chanting, it is a timeless processual aspect of released sound that also goes through multifocality, or spatialisation. The last strophe is a mixture type, and a distinct one: the handbell unit breaks in the baritone block, the “improvisation” is shorter, the handbell section in the end of the strophe is equal to the choral block (11 - 11), and a stopping section is concluding after that.



Example 18. *Bardo Thödol*, Movement III. The hand bell unit. © Fennica Gehrman.

Another notable regularity is that similar events are similar (though not exactly the same) in duration. For instance, the choral chanting block is always a long bar with no inner division, and the handbell blocks are practically the same length — 5, 4, 4, 4 — except for the last strophe, where it is stretched and the handbell replaced with chimes and temple cymbal: this change would involve a meaning of a special illumination moment, at the end of the part. Also in the ending, the handbell pattern is included in a bar of longer duration, and that may be explained by the essentiality of descending and its signification: Bergman’s descending, though subdivided into bars, is unified by the long protracted sounding vanishing in the end. As a fact all those ending bars should be interpreted as a type of retardation strategy.

In this movement, we encounter the same blocks of texture as the ones introduced in the first movement: chanting, orchestral backgrounds as sounding universe, and breathing into the prepared flute. In addition, there are lamento formulas, especially the second sights explored by solo baritone and also by harp and violin.

Part III⁷⁵:

Intro	B	HB	Ch	
[1* - 2*] -	[3* - 4* - 5'' - 7'' - 8'' - 8'' - 9'' - 8' - 7''] -	[5''] -	[25''] -	I Strophe
	B	HB	Ch	
	- 6'' - [4'' - 8' - 10'' - 11''] -	[4''] -	[19''] -	II Strophe
	B	HB	Ch	
	- 5'' - [4'' - 9'' - 13'' - 11''] -	[4''] -	[16''] -	III Strophe
	B	HB	B	HB ⁷⁶ Ch

75 The first four bars (marked*) are not specified in seconds by Bergman. They must be transitional and following the same principle as the order in the second movement: four bars = 8'', though measure disappears and sound changes from the beginning of the III movement.

76 This bar = rhythmic unit usually performed by Handbell is stretched in comparison with similar ones and played with chimes and temple cymbals instead.

- [6''] - [4''] - [15''] - [11''] - [11''] - IV Strophe

HB

- 7'' - [7''] - 9'' Ending:
descending
into silence

Once again, in Movement IV, there is a general tendency of shaping the form and organising structures from shorter to longer. Exposing the same material pre-formed in the first movement, this part demonstrates a detailed, finely elaborated texture, constructed with processual sound at many levels. The multifocal block originating from the texture of choral chanting is also explored by flutes in the beginning of the part (see Example 14b), while trumpets explore faster processual figures responsible for establishing a pattern of a heterogeneous sound (see Example 14a): starting from a second intonation and imitations that sound as an irregular canon, the sound progresses into contrapuntal rotation figures. When taken all together, this suggests released sound factors: processuality and multifocality simultaneously. However, the mezzo-soprano vocalisation approaches European recitation.



Example 19. *Bardo Thödol*, Movement IV. Mezzo-soprano recitation. © Fennica Gehrman.

Part IV:

Intro: Ch + O

[5'' - 5'' - 9''] - Introduction

MS

- [4'' - 6'' - 11'' - 4'' - 11''] - I Strophe

Ch+O MS

- [8''] - [15'' - 8''] - II Strophe

O MS, Ch O MS, Ch

- [2''] - [18''] - [4''] - [7'' - 21''] - III Strophe

O, Ch

- [28'' - 5'' - 5'' - 9'' - 15''] Ending:
descending
into silence

Movement V is the biggest one, with its form constructed from varied sections. There is a large culmination zone with a baritone solo between the two peaks of culmination in place of a regular “strophe”, and the baritone

“improvisation” as an autonomic section reappears within the structure of this part. There are new sound elements, however, especially that of a scansion manner in choir and orchestra, sometimes similar to Sprechstimme. Thus, in this movement, diverse techniques of performing are applied in various blocks, differentiating sound the most, as modes of performing.

Example 20a is a musical score for a choir scansion exercise. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked as 88 beats per minute. The dynamics are *ff* (fortissimo) and the mood is *furioso, molto marc.* The lyrics are "a la la". The score is written in 7/8 time, with a 7x measure rest indicated at the beginning of each part.

Example 20a. *Bardo Thödol*, Movement V. Choir scansion. © Fennica Gehrman.

Example 20b is a musical score for a Sprechstimme exercise. It features four vocal parts: Tenor (T), Alto (A), Bass (B), and another Bass (B). The dynamics are *pp* (pianissimo) and *p* (piano). The lyrics are "om ah hum om ah hum om". The score is written in 7/8 time, with a 7x measure rest indicated at the beginning of each part.

Example 20b. *Bardo Thödol*, Movement V. Sprechstimme. © Fennica Gehrman.

Part V⁷⁷:

Intro: O	Introduction
[11" - 11"] -	
B + Ch* S	
- [6" - 7"] - [9" - 20"] -	I Strophe
(B) S (B) S Ch	
- [5" - 6" - 5"] - [24"] - [10"] -	II Strophe
B "improvisation" S Ch	
- [5" - 11" - 19"] - [15" - 23"] - [15"] -	III Strophe
S + Ch S X S	
- 6" - 9" - 6" - [4"] - [35"] -	IV Strophe
X Ch** X Ch** O* Ch**, O*	
- [[12"] - [9"] - [10"] - [11"] - [15"] - [2" - 17"]] -	I culmination
I culmination	
B "improvisation" (O)	
- [7" - 9" - 4" - 5" - 6" - 13" - 5"] -	Baritone solo
X Ch**, O*	
- [[10"] - [2" - 3" - 2" - 2"]] -	II culmination
II culmination	
O S Ch	
- [6"] - [5" - 7" - 10" - 3"] - [15"] -	V Strophe
B "improvisation" (O)	
- [5" - 4" - 7" - 6" - 14" - 5" - 15" - 12" - 10" - 9"] -	Baritone solo
Ch + Ch* + O	
- [12" - 5" - 9" - 10"]	Ending:
	descending
	into silence

What is marked as the Strophe VI in the last, sixth, movement, as a matter of fact, contains distinctive material. It presents a chanting baritone performing the basic mantra of the choral block, *Om Mani Padme Hum*: without the multiplying effect of the choir and its exfoliating texture the vocalisation gains a rather European style. Mezzo-soprano entry in the next bar

77 In this part symbol *Ch** signifies choral block, which is different from chanting, employing a speaking choir (in *Sprechstimme*) and standing for a sonoristic effect while voicing Tibetan or Sanskrit textual formulas such as whispering "tšiba" or "Om ah Hum". *Ch*** represents the manner of exclamatory scansion by the choir. In the meantime, a simple *Ch* here means a chanting choral block, as in the previous schemes. *X* stands for fast passages of xylophone that are representative as a description of an event. And *O** means homophonic scansion of orchestra similar to that of choir (*Ch***).

is contrapuntal to it with lament and gesture of the second. Also from this conditional strophe, at the same time with baritone, the prepared flute enters with the figure of breathing, which lasts till the end of the movement. A curious detail that has to be mentioned about structuring of this movement is that a regular strophe, or sequence S - W - HB ("Speaker", "Whispering Choir" and "Handbell")⁷⁸, fixed in three bars (14" - 4" - 3" first time) presents nearly invariant structure in duration of each of the three blocks, or bars. With every repetition of the sequence, only one of those sequential bars is changed in duration, and only in one unit: the "Speaker's" bar is accordingly, 14", 13", 16", 15", 16", 15", 16" and 14" (while the last two are longer, 20" and 23"). The Strophe V is a turning point, after which more significant changes are made as to structures and order, as to the content of blocks. For the "Whispering choir": 4", 4", 5", 5", 4", Strophe VI missed, 5", Strophe VIII missed, and a longer 9" (X Strophe missed). The "Handbell" is always 3" except for a shortened Strophe V and 4" in Strophe VIII. Bergman creates an aperiodic group and breaks a predictable order in every repetition of that group.

Part VI:

Intro: O*

[7"] -	Introduction
S W HB - [14"] - [4"] - [3"] -	I Strophe
S W HB - [13"] - [4"] - [3"] -	II Strophe
S W HB - [16"] - [5"] - [3"] -	III Strophe
S W HB - [15"] - [5"] - [3"] -	IV Strophe

⁷⁸ In the scheme of the sixth movement, O* represents a sonoristic sound block resembling a layer of pointillistic texture played by pitched percussion (xylorimba and vibraphone), harp and the strings that could be interpreted as a sound cloud or implication of rotating figures, and is later replaced by rotating patterns of crotales. It continues as a stretched background until the chanting baritone enters (B*) It also stands for other sonoristic effects, such as glissanding of the strings of xylorimba and vibraphone. In any case, this is a different type of block than the protracted layers representing the sounding universe. HB marks a clanging figure of temple cymbals, which in similar blocks in some cases is replaced by the clanging sound of other pitched percussions or Tibetan Handbell, and is similar in its meaning to the figure of the handbell in Movement I, separating sections. W designates the sonoristic effect of a whispering choir. B* is for chanting baritone, while Ch* is for sonoristic effects of the choir, and Ch** is a unique choral cluster layer stretched throughout the four bars in the ending.

S	W		
- [16"] - [4"] -			V Strophe
B*, Ch +MS	HB		
- [15"] - [27"] - [3"] -			VI "Strophe": no speaker, but chanting baritone
S, O*	W	HB	
- [16"] - [5"] - [3"] -			VII Strophe
S, O* MS, O* B*+Ch* +HB			
- [14"] - [10"] - [[14"] - [4"]] -			VIII Strophe
S	W	HB (O*)	
- [20"] - [9"] - [3"] -			IX Strophe
S, O*	B*, O	+MS	
- [23"] - [15"] - [8"] -			X Strophe
	Ch** +O*		
	- [7"] - [6"] - 5" - 20"]]		Ending: descending into silence

In conclusion, the schemes let us define that the duration of the second bars is quite unstable and their order is irregular, but total structures of movements are strophic, governed by the reading (or singing) of the text from the *Tibetan Book*. Bars are marks and borders of events or their segmentation. This is not a case of deriving any specific order from the bar's sequences; however there is a noticeable fact of starting a section from shorter bars and ending with a longer, if not the longest, bar. Besides, the introduction and ending play the role of retardation strategies, which is not expressed in numbers of seconds in bars, but by creation of long protracted sounding (backgrounds or sound of universe) before and after the appearance of other sound events, and by the long descent into silence at the end of every movement.

Approaching the model type, the most graphical and integral by sound processes, the first movement introduces a more integrated sound that mostly covers the fusion type of mixtures and thus, represents the model of assimilation. Other parts manifest gradations between superimposition and assimilation with more transparent pre-texts and shifting the identity of the pre-texts and sound types, where pre-texts can be more or less distinguished: although they are intermingled, their identities still remain readable.

5.3. *Phenomenon of the Arctic Culture in Lapponia: Graphic Experience and Fractality*

Lapponia is one of the most intense representations of Bergman's graphic solutions in composition, displaying his graphical approach to notation and, accordingly, his approach to the sound and textural design. Written next year after *Bardo Thödol*, it stabilises and consolidates semantics of graphic units, their structural function, and contextual application. *Lapponia* also provides us with a strong cultural platform with which to study fractality between visual and sound/musical objects and therefore, to reveal analogies between graphic and sound design and their possible meaning.

The composer used various cultural composition techniques to embody his musical ideas, but they had to be adapted to a certain notation system. In European history, notation has been auxiliary for centuries in representing composer's ideas: in Bergman's works, it assumes flexible forms, often shaped graphically or alike, and assists in establishing his individual style. Bergman is independent in notating his created musical forms, thus he deliberately combines elements of different notation systems. The determinant is the sounding, while notation is edited to attain representation of the sound he is searching for. Heterogeneous in its constitution, Bergman's notation may be defined as a compilation, a cross-point between late medieval notation, classical European notation, and that of Neo-European music. However, at the same time, it refers to visual cultural representations, meaning that it derives its input from the processing of cultural data.

Compiling his notation style from different sources, Bergman finds an individual form of graphic and mixed notation design that supports his composing technique and his approach to sound and performing strategies. This type of notation points out his multicultural approach in composing and assimilation of pre-texts, which causes him to define and realise the personal self. Bergman's notation is more than mere notation: the graphic solutions of his works imprint information extending beyond the framework of formal notation and beyond musical content, covering more meanings than a musical script typically covers. It captures phenomenological cultural experience.

Visual comprehension of Bergman's notation brings associations with ancient fine arts. Its analogue character resembles the symbolisation of ideographic writing, rock drawings, and ornamental patterns that opens new interpretations of musical meaning, as well as *kryuki* and neumes—types of ancient graphic notation, visualising music. Bergman has seized the analogue, or fractal character of relationships between macrocosm and microcosm, or between objects and their representation in arts mediated by the ritual prac-

tice, based on the system of embodiments, in which a representation reproduces information of the embodied object.

Besides fractal signals driven by Bergman's notation signs, his notation style advances understanding of timbre and the timbral quality of sounding. Researching timbre as a sound strategy that offers him new solutions and sound designs, Bergman applies notation as a tool to define the new aspects of timbre. He distracts the listener's attention from a detailed overloaded notation style and, while utilising graphic patterns, finds a way to "materialise" timbre — the essential expression of his style and creativity.

Bergman's flexibility in choice of notation signs liberates him in sound technique and enables representations of cultural sound within the European music system. The model reader's perception would be working through visual and auditory channels, enabling the reading of music as a visual experience, and synchronising information received from the visual and auditory channels into a united scheme. Bergman's *Lapponia* as an experiment of an "objectified" music provides an insight into the essence of relations between musical graphics and cultural contexts that allows us to observe thoroughly the connection between graphic notation and visual objects, as well as the problem of music transmission through the visual information channel.

Lapponia op. 76 (1975), is a wordless, four-movement cycle for mezzo-soprano, baritone and mixed choir a cappella, in which a verbal text is replaced by a set of phonemes and asemantic syllables that provide a flexible linguistic material with its own sound potential involved into musical articulation and entailing many connotative threads. This composition was inspired by traditions of the Sami, one of the Arctic ethnic groups; thus, creating a new M-space, this M-text is connected to aspects of their culture and lifestyle.

In remote past of the Sami, as in other archaic mythological cultures, art was a functional extension of magic practices empowered with creative force because art objects were embodiments of the myth and shared the presence of sacred time and space with the myth. In the view of European travellers almost every Sami was a magician or shaman, and that reflected the appearance of a mythological ritual culture. All art representations, whether musical, pictorial or plastic, existed within a single environment as fractals, or units of a single symbolic sign system before the single whole was subjected to disintegration, and its elements lost their original meanings.

The Sami's reality is inhabited with plenty of gods and spirits: the 19th century traveller, doctor A. V. Eliseev, witnessed that a Sami "deifies every tree, every mountain and river" (Eliseev 1895: 60). Tundra has never been a silent desert to the Sami, but a universe, in which the voices of nature, gods and spirits are fused into a space-sounding. Eliseev states that a Sami's ear dis-

tinguishes hundreds of sounds of the forest thickets (Eliseev 1895: 73). Only a proper language could serve for communicating with that mythological universe: Eliade calls this peculiar language, functioning in cultures with similar approach to reality, a secret language — the language of animals, or imitation of animal cries (Eliade 1998b: 79). Vocalisation, as a musicalised speech, was endowed with a magic function because it was accessible for perception by both visible and invisible worlds.

Traditional Sami musical performance is represented by a vocal improvisation genre called *joik*. The basis of the improvisation is a complex of paradigmatic elements, very important for understanding the syncretic nature of the *joik*: every image appearing in the *joik* is simultaneously characterised by varied repetitions of *movements* and *gestures*, *syllables* and corresponding *melodic formulas* — phenomena that can act as invariant characteristics of an object.

Researchers have often noticed the formula structural factor of the *joik* (Semakova 1995: 1; Travina 1987: 25). A musical formula, together with verbal and gestural signs assigned to it, is a basic principle of building an improvisation: naming an object in the text results in creation of its image in music (which is usually depicting a man and animals, a situation and a landscape). Sometimes the appearance of the invariant formula is not connected with direct verbal mentioning of the object, but is evoked by associations. Application of the invariants, therefore, reveals a typological similarity with leitmotif technique. There is, however, a discord from the leitmotif technique: the paradigmatic models, or formulas, similarly present a number of stable characteristics, but they are very mobile and changeable. What makes the formulas recognisable is, for instance, their interval structure or rhythmic pattern.

Experts on the *joik* have also noticed the graphic design of Sami's melodic improvisation, very similar to the forms of Sami decorative ornaments, in addition to referring to the outlines of the local terrain that can be revealed on relief-maps (Travina 1987: 5, 25). Sami's melodic patterns seem to formalise the local relief of the tundra and profiles of the mountain landscape, as if scanning and transforming them into symbolic, intonation outlines. The connection between acoustic and visual concepts detected in acoustic and visual representations in Sami culture is symptomatic because it links with a common phenomenon, evidently existing in other ancient cultures.

For instance, a study initiated by Egyptologists on the relationship between ancient Egyptian music, gestures and drawings, assumes that the latter two may represent the melodic content. Music was attached to the mythological system and the culture of Egyptian temple, where hieroglyphs, adopted

as a form of written language had secret meanings for the initiated, apart from the ordinary meanings. If visual culture supported music representation, the symbolic content of music could also be transferred to gestures and cryptographic drawings. An insightful version on the account of identity of the Lithuanian melodies and ornaments was put forward by the Lithuanian musicologist D. Valionis, proposing several modes to transfer melodies and even polyphonic textures in ornamental patterns (Valionis 1997). Similarly, oriental melodies are reminiscent of the ornaments culturally related to them and of the characters of Asian written languages.

Music and visual art of the Sami refer to the very same objects, and that affirms the principle of invariance functioning as a constructive unit of the joik. For example, there are constant objects, such as a deer, swans, or seagulls, referred to by melodic formulas and possibly syllables, and they are also represented by gestures of a joiker. The improvised tunes are often interspersed with vocal imitations of animals and birds, as well as with phonemes and asemantic syllables, which are a revived evidence of the vanished shamanic tradition. The Sami used many magical signs in everyday life — from detached ornamental decorative motifs to the figures of animals and men. The fundamental principle of Sami ornaments is their graphical geometrical character, also inherent in Sami chants, especially apparent in those, which are developed within narrow scales. The driver of Sami culture and lifestyle is analogy with nature, imitation of it, and onomatopoeia. Submitted to this defining frame, all the elements of the cultural system add together to recreate a macrocosm's integrity.

The joik is considered to be one of the most ancient singing forms and techniques in Europe, a sort of chanting: an individual vocal improvisation. Although magic function and appearance of the joik are not very clear because shamanic practices did not survive into the present to be studied, it has nonetheless been recognised by researchers that the joik originally did not have an artistic function. It is known that the joik took part in shamanic rituals. At the same time the concept of joik and its musical information in many modes reflect analogies with ritual and spiritual practices in other cultures, while similar connections to sacred time and concealed/released sound are attached to joiking. Linking the joik with other cultural profiles of the sacred temporal model and sound also enables comprehension of joik as a special language of communication and an ancient magic practice.

Among its other functions, joiking is a communication with animals (for example, speaking to a reindeer or to wolves) and spirits. This demonstrates that joik originated as a magic language, which is presented in other shamanic cultures. In Sami shamanic rituals, joik was a tool of transition to

other worlds for a *noaide* (shaman): while joiking, the *noaide* was becoming entranced and performed the transcendence, meaning that by this act, the *noaide* was reaching sacred time. Completing this picture with information of the use of shamanic drum and traditional reed flute *fadno*, we detect other tools of the transcending process: the drum creates constant repetitive rhythms designing sacred time patterns and very possibly applies acceleration, while *fadno* is a device for processing sacred sound.

Linguistic characteristics of joiking are another remnant attached to its ritual origin: joiking on syllables of an asemantic nature with no actual text that cannot be bridged with meanings. Most likely, they are evidence of magic formulas, or spelling, like mantras, and as such they may reserve the sense of a linguistic representation of released sound, known in Indian religions in the linguistic form of *Aum*. The syllables as a unity with chanting constitute the secret language, which a shaman uses for communication with spirits and animals: Eliade actually registers the existence of this language among the Sami (Eliade 1998b: 78). The onomatopoeic imitations included in joiks are also a part of that secret language, or animal language.

Approaching the time-structuring aspect of the joik, we find it as non-linear and cyclic, i.e. definitely bound to the appearance of sacred time. It is about the static present, the absence of development or actual beginning and end: the real-time joik may start and finish at any moment (continuance). It is also reflected in repetitive melodic formulas (reversibility), and that is a structuring typical for a spelling or prayers. This modelling can be emphasised by pitch ascending as the joik is progressing (dynamics). And finally, there are effects of released sound observed in the chanting (temporal flow).

The next issue that connects joiking to the transcendental nature is identification via sound. Terms, in which the joik is explained by the Sami enable the understanding of it as a released sound. By means of joiking, a man becomes identical with the object of joiking - the joiker embodies a man, animal or a place. Thus the joiker is being identified with the joik, while in this act, we observe the phenomenon of a man becoming a sound, or a subject/object personified in the sound. Therefore there is a strong analogy drawn between joiking and a procedure of sourcing concealed sound of a subject or object: in the case of joiking, by this act, a magic link to the subject/object is being established.

There are personal joiks, and there are joiks of man, animal, and places that can be performed by a joiker. This division of joiks by sounding suggests a parallel to the original teachings on sacred sound, which constitutes everything as its own vibration (tone and rhythm), and is individual. Existence of the man's own joik refers to its role as anthropomorphic sound. Concern-

ing the themes of joiking, it is interesting that a distinction between a joik of subject and object is often difficult if not impossible to determine. Could it be that this happens because the recognition of the source of joiking does not lie in the musical matter, but belongs to the nature of the personal sound: joik as a recreation or re- actualisation of concealed sound of a subject or object?

Vocal technique and articulation is the next issue to consider in regard to released sound. When singing, the Sami produce a throat-nasal sound, and maintain complex control over breathing. In their vocal technique, overtones do not come as superstructure but it is possible to hear them flickering in very quick ornamentation design. The overtones comprise the same melodic line — a horizontal part — however their extremely rapid appearance within the line turns the experience of perceiving them into a dimensional one, and they may be heard as a multifocal effect. Sami chanting has often been associated with impetuous streams. Chanting on syllables helps it with binding tones into a solid line: even when a tune has leaps, the notes are sliding one into another, and with a fast tempo, the line brings values of a processual sound. The motion is also articulated by rapid glissandi and grace notes that touch off-pitched areas and also work as ligatures. In addition, the motion is quite irregular, bringing together rhythmical categories of “too short” or “too long” that also gives the sounding a heterogeneous design.

Curving the melodic line is an organic form of the processual design or a directed sound flux of released sound. And actually, the style of Sami chanting has a lot in common with the North American singing mediated by ritual conditions: shamans and healers. Among the modes, one type of joik embraces the pentatonic scale, while another works out a very small scale that contains only a few close notes. They indicate an ancient origin. This division into types is regional and also, there is one more type of joik that sounds more similar to songs: the type that may be an influenced form, i.e. a later cultural mixture. The complexity of recreation of the universe by the joik, including the relationship between the organic visual, graphic visual and musical patterns, approaches an integral model, where input data of the joik and of the object of joiking are fractals.

Bergman's *Lapponia* consists of four movements titled *Midwinter*, *Joik*⁷⁹, *Midsummer Night* and *Storm on the Fells* that in fact represent the seasons. This interpretation of the content is suggested by more than programme titles and descriptive musical representations. The language of *Lapponia* is synthetic, employing both musical and extra-musical means, textual and graphic, in which there is also a connection with the synthetic practices of the Sami. The listener experiences an effect of the complex means. The cultural text

79 Spelling as in the score.

of *Lapponia* is represented first with an acoustic soundscape, which appears as a sound of space transposed into music (similar to the block of orchestral humming in *Bardo Thödol*), and second, with the reference to the throat singing of the Sami, a kind of muttering on syllables with a characteristic sound flow in progress (heard as a post-production outcome). The soundscape of the Sami is also represented in onomatopoeic effects created by sound strategies in combination with sonoristic use of phonemes and syllables.

Moreover, there is a *graphical landscape* in *Lapponia* that stimulates visual perception, drawn by the contours of the vocal parts. The composer's use of the graphic notation becomes particularly relevant in this work. The first movement sets an aural and visual representation of a ride in Sami sledge across the snowy tundra along with joiking, and animal voices, all resonating together, as if anticipating the first sunrise in mid-winter. The graphics of the vocal parts creates the visual effect of a sledge trace stretching for kilometres through endless snow fields. The performance of *joik* in the second movement would function as a ritual spring spell calling nature to awaken and leading to the spring regeneration, with an ensuing dialogue between the man using magic language and the voices of nature responding. The imagery of the third movement presents the night of the summer solstice, when the sun freezes at the zenith. The fourth movement pictures the premonition of, and subsequent arrival of a snowstorm.

The score of *Lapponia* evidences the dominance of the graphic notation. On examining Bergman's notation in the score, one discovers that the individual notation set by Bergman holds striking visual associations with the traditional art of the Sami. The same patterns can be encountered among Sami geometrical ornaments, cultural attributes and schematic drawings carved on wood or bone⁸⁰.

The first movement of *Lapponia* is highly graphical in design. Even the parts represented in regular notation tend to be graphical by character. On analysing the score, I have unified the design of the vocal parts and represented all of them as graphical. Parts notated traditionally were also transformed into graphic formations on graph paper, with their pitch and metric-rhythmic relations preserved. With that reduction and schematisation of the parts, the compactness and geometrical aspect of melodic figures became exposed even more than before. The results of this graphical examination is significant because it shows that segments of vocal lines, including Bergman's own graphic signs and complex combinations of simultaneous vocal parts are identical to the graphic representations made by the Sami.

80 All the ornaments, patterns and drawings are taken from: Kosmenko 1993.

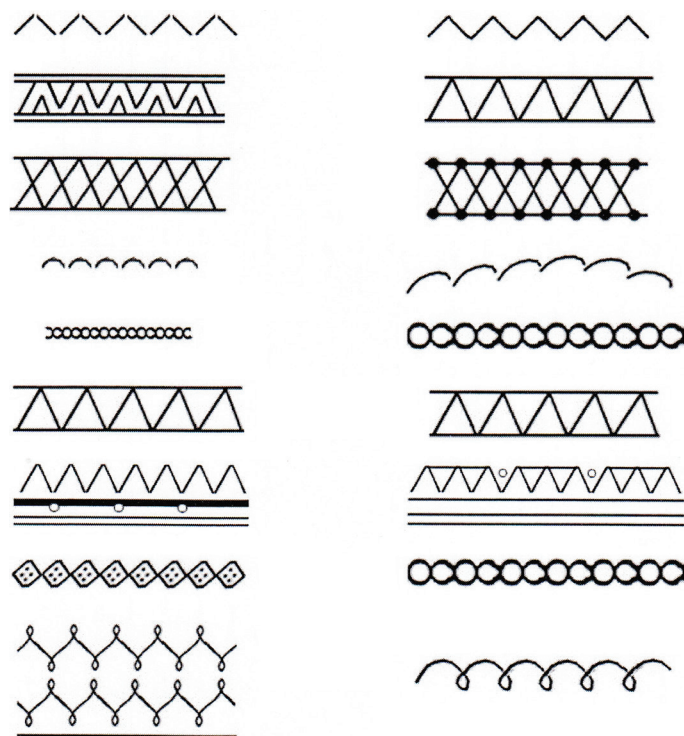


Figure 12. Motifs of Sami ornaments (on the left) and Bergman's graphic signs and elements of secondary notation (on the right).

The seasonal interpretation of the first movement attaches to the meaning of a trip through the snowbound tundra interpreted from sounding and visual signs. Some of the traditional Sami artefacts are decorated with a drawing of a travel in a sledge pulled by a deer and a dog: a single-runner sledge made in the shape of a boat with a cut-off stern and a sharpened high-raised bow. Animals are presented as in the sounding as in the notation: curiously, fragments of Bergman's graphic are schematically identical with the attributes of *playing a deer* game, known among the Inari mountain Sami⁸¹. The howling at the end of the movement imitates a wolf pack, while the golden section is marked by a chaotic hubbub reminiscent of an awakened flock of birds.

81 Itkonen (Itkonen 1978) describes all the attributes in his book on the Sami children's games in the Inari Mountain region.

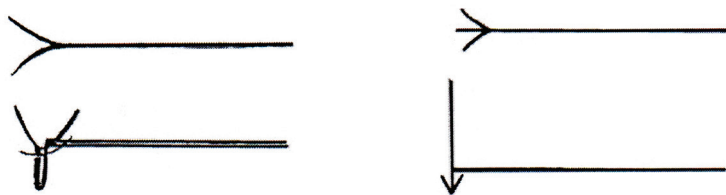


Figure 13. Attributes of Sami *playing a deer game* and Bergman's graphic signs.

Rhythmically irregular acute-angled zigzag is a common notation sign in *Lapponia*. It is a graphically transformed motif of a wave, which is a popular traditional Sami pattern design in its regular symmetrical form: however, among Sami ornaments there can be found common types with disorderly disposition of elements, mixing symmetric and asymmetric correlations. In architecture, such a “desire to intensify the silhouette” has been called the *principle of thorns* (Orphinsky, Heikkinen 1989: 13); and as a whole, this intensification of the silhouette has been recognised as topical in the creativity of the Finno-Ugric people. Such motifs can be found on Sami shaman's drums, where they are surrounded by dots, symbolise the snake, and are believed to have magical meaning. The motifs of an angled wave, in semicircular and semi-oval variants, are also disseminated in the graphic of *Lapponia*.

Bergman also uses the semantics of cross-waves, which in its circular form coincides with the infinity sign. There is an acute-angled variant of this motif: the rhombus-like row. The Sami considered the circle, circle with rays, and semi-oval as solar signs. In the shamanic practice, the sun was represented by a rhomboid shape with rays that can be seen drawn on their drums. In the first and second movements of *Lapponia*, those elements abound, as if programming the image of the sun in graphic signs, as well. The last movement of *Lapponia* is filled with loop-shaped ornaments, representing the howling wind in sound and a type of magical Sami ornamentation.

In *Lapponia*, Bergman's forms dynamically tend towards openness and extension, provided with the strategy of retardation as framing. Inside the forms, chanting approaches a strophic-like organisation; however, the forms are not bound to release the structure of the text as in *Bardo Thödol*, because there are no syntactic structures applied, and the chanting proceeds on syllables. In this composition, time is only measured in seconds. In relation to retardation, framing and openness, it is essential to mention the use of the second notation bars in *Lapponia*. In the first movement the bar, falling at the point of golden section, is much longer than the “norm” of this movement (6 seconds per each bar, except for the first and last ones) and extends for as much as 20 seconds.

The framing bars are 7" for opening and 12" for ending, which, in the context of this movement acquire a sense of taking-off and braking the sledge, but they are also retardation corresponding to entering and leaving the realm of sacred time. The culmination bar 33 of 20" is musically prepared by five preceding bars, where the female parts of the choir start up with onomatopoeic effect imitating a bird's flock. While the bar could correspond to the flashing of the Northern Lights during the polar night, mentioned by Bergman in the short preface to the score, the moment is perceived as a wholeness and presented as a stretched period of time, equal to eternity. In another sense, accepting the entire form as an entrancing or meditation procedure, this bar marks the reaching of an insight.

The musical score is divided into two systems. The first system contains bars 1 through 7, and the second system contains bars 8 through 13. Above the staves, the bar numbers and their durations are indicated: 1 (7"), 2 (6"), 3 (6"), 4 (6"), 5 (6"), 6 (6"), and 7 (6"). The staves are labeled B.1, B.2, B.3, T.1, T.2, T.3, T.4, Bt.1, Bt.2, B.1, B.2, and B.3. The score includes various musical notations such as notes, rests, and dynamic markings (pp, glissando). The text 'A', 'B', 'C', 'D', and 'un 3)' are also present.

Example 21. *Lapponia*, Movement I, opening. Sound of universe. © Fennica Gehrman.

Example 22. *Lapponia*, Movement I. Joiking superimposed on the sound of universe.

© Fennica Gehrman.

31 6" 32 6" 33 20"

f improvvisando ^{x)} *ff* tumultuoso

S. *f* *ff*

M.-S. *f* *ff*

A. *f* *ff*

T. 1 *poco f*

T. 2 *poco f*

T. 3 *poco f*

T. 4 *poco f*

Bt. 1 *poco f*

Bt. 2 *poco f*

B. 1 *poco f*

B. 2 *poco f*

B. 3 *poco f*

Lyrics:
 S. - - ic - - ic zic zic - ic zic zic - ic zic zic - ic zic zic - ic zic zic
 M.-S. - ic - - ic zic zic - ic zic zic - ic zic zic - ic zic zic - ic zic zic
 A. - ic - - ic zic zic zic zic - ic zic zic - ic zic zic - ic zic zic
 T. 1 o o o o o
 T. 2 a a a a a
 T. 3 (.)
 T. 4 un un un
 Bt. 1 an an an
 Bt. 2 on on on
 B. 1 (.)
 B. 2 ua ua ua
 B. 3

Example 23. *Lapponia*, Movement I, culmination. © Fennica Gehrman.

In the following scheme, *Ch* stands for a choral block as sound of space, while *T2* and *T1* are tenors representing the joikers. The basic principle of the second notation bar in *Lapponia* is the same: a bar is distinguished as an event or, for larger, especially melodic structures, provides a subdivision by phrasing or gestures.

Ch
7'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - Long Opening
Retardation

T2 +T1 Birds imitation, full texture
- 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 20'' - Joik, "Strophe" I
Retardation

T2, T1 Howling
- 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 6'' - 12'' - Joik, "Strophe" II
Retardation

The second movement functions as a slow lyrical movement, and speaking of symphonic cycles, even refers to parts with a pastoral topic. It is set up as a dialogue between solo baritone and choir, implying an opposition of man and nature. It also shows the beauty of a solo voice and the vocal technique of a joiker, bringing the *Yöik* close to the concerto genre. “Strophe” I is actually a baritone (*B*) solo cadenza in place of a long opening subdivided into three long bars (two of which are extremely long — 30” and 37”), functioning, thus as a retardation. Choir (*Ch*) joins the baritone responding to his calls, as voices of nature (that can be designated as onomatopoeic), with a shorter set of bars in the conditional “Strophe” II.

Meanwhile, “Strophe” III is separated as a mezzo-soprano part solo (*MS*), bringing another cadenza and another retardation, with two bars for 25” and 40”. Although the choir continues to sing in this “cadenza”, the voices are reduced to the graphic design of stretched lines, avoiding melodic interference in the mezzo-soprano presentation. Then baritone and choir return in “Strophe” IV with a shorter bar’s division again.

In fact, there is a lot of graficality in the choir's parts, aside from the choir with supporting function in "Strophe" III with mezzo-soprano solo. Thus, the choir responding to the baritone is more differentiated in visual expression and more irregular in patterns; however it reproduces the design of waves, zigzags and repetitive notes, graphically connecting movement II to the rest of *Lapponia*. In the ending, suggested as a choral section, the longer (relative to the previous section) bars are the last two, but the ending as a whole also reinforces the graphic design, becoming more graphical and introducing a straight line, a zigzag and acute zigzag (in a shape typical for the last movement).

1 30"

mf liberamente

Bari. solo
Na-ja na-ja na-ja na-ja nu-ja nu-ja na-ja na-ja ja nu-ja

2 37"

mp-p mf mp-p mf mp-p

Bt.
nu-ja nu-ja na ja nu-ja nu-ja na ja a-ja la

mf mp-p mf poco f mp mp-p poco f

Bt.
va-la va-la ja va a-ja lu-ja a-la va ja vu-ja

3 13"

mf > mp > p > p-pp mf poco f

Bt.
nja lja nju lju va-ja nja lja a-ja va-ja na-ja nja

4 3" **5** 8" **6** 7" **7** 7"

mp

Bt. (solo)
na ja

p

T.
nanananana nanananana nanananana ja ja ja ja na na

pp

Bt.
nyanananana nanananana ja ja ja na na na ja

pp improvvisando

pp gliss. (slowly)

Bt.

sim

na

Example 24. *Lapponia*, Movement II. Solo joiking and a “response” to it.

© Fennica Gehrman.

Example 25. Lapponia, Movement II. Mezzo-soprano “cadenza”. © Fennica Gehrman.

[illegible]

Example 26. *Lapponia*, Movement II. The graphic of the ending. © Fennica Gehrman.

B solo
30'' - 37'' - 13'' -
Retardation

“Strophe” I, “cadenza”

B + Ch
- 3'' - 8'' - 7'' - 7'' - 5'' - 7'' - 10'' - 5'' - 4'' - 3'' - 10'' - 15'' - 7'' - "Strophe" II

“Strophe” II

MS + Ch
- 25'' - 40'' -
Retardation

“Strophe” III, “cadenza”

B + Ch
- 2'' - 6'' - 2'' - 5'' - 2'' - 2'' - 2'' - 3'' - 3'' - 4'' - 3'' - 2'' - 3'' - 5'' - "Strophe" IV

“Strophe” IV

Ch
- 3'' - 3'' - 7'' - 8''
Retardation

Ending

Midsummer Night, as the third movement, introduces the summer solstice, a relevant sacred moment marked and celebrated in mythological cultures. It is represented in sounding as a basic third c'' - e'' hold by mezzo-sopranos during the entire part, non-stop. It makes the movement's form remarkably organised as an entirely stretched moment, or static state, progressing, however towards the end in a sort of acceleration created by means of a diminution, or change of inner motion by use of smaller note duration.

From the beginning, bars are equal to events, which are vertical intervals of a third sung by sopranos and altos moving around the basis, c'' - e''. That c'' - e'' can be also taken as a point of reference — or returning — and therefore the whole structure also acquires the meaning of the sacred temporal model on the level of a “recurrence” of the basic tone.

Example 27. *Lapponia*, Movement III. Representation of the summer solstice and the sacred temporal model. © Fennica Gehrman.

The bars are set up as moves of the thirds, where each bar is a new third, although sometimes a bar includes a move of two thirds (one by sopranos and one by altos): they are short, but differ in duration, from 2'' to 5''. Starting from b. 20, the bars add longer 6'', 7'', and 8'' durations, in which case they include a few entries inside a bar. In the following scheme, *P* designates bars-rests.

P P P P P P

7'' - 4'' - 3'' - 2'' - 4'' - 4'' - 5'' - 3'' - 5'' - 3'' - 4'' - 3'' - 2'' - 5'' - 2'' - 4'' - 2'' - 4'' - 2'' -

Thirds

P P P P P P

- 8'' - 4'' - 7'' - 2'' - 3'' - 2'' - 4'' - 2'' - 3'' - 6'' - 3'' - 4'' - 5'' - 6'' - 4'' - 7'' - 5'' -

Thirds, longer established bars

P P P P
 - 9" - 5" - 10" - 4" - 10" - 5" - 6" - 4" - 10" - 14"

Progression into longer bars, change of intervals and durations

From b. 37 towards the end, motion changes together with the entry of male choir: duration of bars becomes longer while motion inside bars is faster. The interval set (without the intact basic c" - e" still held) transforms into moves of heterogeneous seconds, tritones, fourths, sixths and sevenths, and afterwards into faster successions of gestures of thirds or seconds that are merely variants of repetitive patters or rotation figures. Short bars as in the first as in the second "halves" of the movement sometimes represent rests in sound space, with the c" - e" as the only event that continues through them. In fact, Movement III starts with a longer bar of 7" and ends with a longer (the longest) bar of 14", thus using retardation as framing. By these strategies, temporal frames are progressing into sacred time, expanding more and more towards the end of the movement as towards a peak of entrancing.

Example 28. *Lapponia*, towards ending of Movement III. Progressing into sacred time: repetitive figures, rotation figures, accelerating. © Fennica Gehrman.

The last movement is built on the basis of the same sound material as the opening movement, with a many-layered texture of choir parts depicting sounding space and graphic- like zigzag and waved repetitive figures, but the central idea is the representation of an upcoming storm, and for that, the gestures are more acute, and the amplitude of motions is larger. Dynamically, the part reaches a big crescendo towards the end. On doing that, Bergman sets the bars from the beginning the same as in the first movement, giving two “slower” opening 7” bars (it was one 7” bar in movement I), and then ordered uniform 6” bars follow the opening, growing in their inner dynamics. From b. 23, however, the order is broken, the near bars differ from each other in duration and their division serves to separate sound events (solo baritone gestures versus a howling choral block as a sound of storming space), while parts become totally graphic, and gestures and motions more intense. At the same time, the use of undefined pitches is increasing as a part of glissandi and graphic patterns. Again, there is a longer final bar, 20”. The scheme relates bars to change of events, with *Ch* for a choral block (as sound of space) and *B* for baritone solo (as representation of joiking).

Example 29. *Lapponia*, beginning of Movement IV. © Fennica Gehrman.

Barit. *ff* *fff* *molto f*
a - u a - u a - u

S.1 *quasi mf* *ff*
u

S.2 *quasi mf* *ff*
u

A.1 *quasi mf* *ff*
ui ui ui ui ui ui ui ui ui ui ui ui ui ui ui ui ui

A.2 *quasi mf* *ff*
u

T.1 *quasi mf* *gliss.* *ff*
o o o

T.2 *quasi mf* *gliss.* *ff*
o o o

B.1 *mf* *ff*
a u a u a u a u

B.2 *mf* *ff*
a u a u a u a u

B.3 *mf* *ff*
a u a u a u a u

Example 30. *Lapponia*, Movement IV. Graphical representation of the storm.

© Fennica Gehrman.

Ch

[illegible]

Ch +B B Ch B Ch B Ch B Ch B Ch
- 15'' - 16'' - 9'' - 20'' - 11'' - 20'' - 8'' - 17'' - 15'' - 12'' - 15'' - 20''

Retardation

Lapponia's vocal style is extremely far from European, as it stands for singing principles of Sami joiking, their particular methods of vocalising (grace notes and glissandi to the basic notes of the chanting line), onomatopoeic effects and sound representations of their native soundscape, the meaningful sound environment (the sounding silence, the cosmos). The following description of the joik by Bergman reveals his awareness of the joik as a genre, its structure, meaning, performance technique, graphicality and principle of fractality, and connections to the ritual: "The second movement has imbibed the primordial song of the Lapps, the yoik, which is performed in primitive fashion with tense vocal chords and a forced tone. It is improvisatory and emotional in character. A short motif is continuously reiterated, intonation is uncertain and appoggiaturas and glissandi are typical. The force of emotion leads to a steady rise in pitch which is sometimes used as a form of note-painting to convey the great size of a man or a bear. The joik is intimately connected with the life of the Lapps, with man, the indispensable reindeer and the desolateness of nature, and often has a magical character. It conveys the listener into an ecstatic, trance-like state. Onomatopoeic sounds conjure up numerous associations which lend the song inner life and the necessary meaningfulness. The spontaneous and cathartic outpouring of feelings is intense. In this work I have attempted to conjure up the whole natural world that is such an integral part of the Lapps' life, for they themselves are so close to nature."⁸²

Despite the fact that the composer is speaking of the joik specifically in relation to the second movement, the same principles serve to construct Sami improvisation in the first movement at solo tenor 1 and 2 parts, and they are also employed in creation of the graphic language and choral parts responsible for the soundscape.

While embodying Sami soundscape in his composition, Bergman goes for unconventional production of the vocal sound and gestures. European art vocalisation is mixed with Sami sound technique: combination of pitched and unpitched sound, while he prioritises floating microtones and approximates rhythm. In the second half of the last movement, for representation of a snowstorm, Bergman went entirely beyond European vocalisation, mostly exploiting sounds with undefined pitch, and very rarely exact pitches in the soloist's part, in fact almost none (see Example 30). What can be heard in *Lapponia* is a multiphonic sound space as a texture (background representing the sound environment) and a heterogeneous sound developed by the solo-singers (see Examples 21 and 22).

82 Bergman, Erik. *Lapponia*. Preface to the score. Helsinki: Suomalaisen Musiikin Julkistamisseura, 1976.

The synthetic language of *Lapponia* contains stable elements, or invariant models that appear throughout the work and form its main thematic complex. The distinctive features of this thematic complex is its visual outline that follows graphical representation and principle of order: repetition and regularity that constitute ornamental units and refer to the design of the sacred temporal model. That is not a characteristic or descriptive type of thematism: the thematic complex is an auditory and visual representation of Sami universe: transference of the actual tundra soundscape, or sound of space, into musical sounds and transference of the geographical relief into graphic design. This approach recalls the landscape reconstruction in the outlines of Sami chanting.

There can be distinguished four elements, or conditional patterns, that constitute the tundra thematic complex distributed among different voices. Combined simultaneously, they read together as a texture. The patterns are not melodic formations. Their outlines can be reduced to the same, representation, which is common to them: the straight line that is potentially endless and holds the meaning of the sacred temporal model within the strategies of continuance: stretched periods, protracted sounding, static form, and fixed state (see Example 21). Thus, the first element (A) introduces the straight line — permanent, from the beginning to the end of the movement. Second comes the regular repetitive formula (B), which also maintains an “endless” status, and is an intermittent line, but can be taken as a variant of the straight line. Third is the undulate motif in the form of a cross-wave (C), with qualities of endlessness and periodicity of the wave segments. Finally, the pattern of an intermittent line with grace notes appears graphically identical with an irregular wave form (D), and it is also an endless design.

The straight line reflects the principal tendency of *Lapponia*: the linear design of protracted sounding, various versions of infinite elements, and multiple repetitions of a formula. The four invariants of the thematic complex highlight these qualities, approaching the essence of the ornamental art: regular repetition that can be continued endlessly. This graphical paradigm of *Lapponia* also refers to a strategy of the sacred temporal model as well. The last movement is the top expression of the graphic symbols: in the second half, there are no traditional notation signs except for some rare single signs in the baritone solo. The third movement is purely graphical: protracted sounds expressed as long notes can actually be replaced by straight lines.

Formalising the M-text of *Lapponia* and establishing topics and links to the pre-texts, one must notice that the non-European text holds a very strong position, while the European text is quite weak. The European text shows only through topic-markers such as vocal intoning, or forming the whole work

as a cycle. Above all, there are two texts sharing non-European background: the Sami cultural text and the shared M-space redefined in *Lapponia* afresh. For instance, the connections with *Bardo Thödol* are very clear. The rotation figures from Part IV of *Bardo Thödol* reappear now with an effect of imitation of bird sounds (see Examples 14a and 23). The variety of graphic patterns as straight lines, waves, and counter waves have already been a part of Bergman's M-space in *Bardo Thödol*. They are retouched and polished in *Lapponia*, and identified locally through relation to the Sami, but reflect controversial sourcing: while generated from Sami culture, they are at the same time nomadic, because Bergman had formed a tendency for the graphic notation and had approached it similarly. The integral topic of Sami culture is joiking, of course, but onomatopoeia forms another integral topic, and fractality, or graphic design, is involved as a topic-marker. Titles also can be considered as topic-markers.

The sound appearance can be attributed to both sound-process and sound space. The tendency to form long lines and waves is a property of the sound-process, while the integral texture of voices as the sound of universe approaches the sound-space, like the multiphonic space in the opening of the first movement. Movement III is an especially curious example. The basic third c'' - e'' is shaped as a processual sound with the help of articulation: changing vowels while singing the same continuous sound: i - e - ä - e, and this linguistic formula repeats itself again and again, creating at the same time a repetitive pattern — a circulatory motion (see Example 27). But altogether, the whole texture, including the basic c'' - e'' and moving around by thirds is perceived as a multifocal space that simultaneously makes an impression of a macrocosmic moving sound flow.

The cultural pre-texts of *Lapponia* are even more inseparable than in *Bardo Thödol*, and their blending is so solid as to emphasise the model as assimilation, or fusion. In the broader sense, the M-text is configured as a dual-core with undefined layers of data, which means that the very technique is a fusion, presenting hybrid relation to both backgrounds — European and non-European pre-texts. Thus, Bergman applies principles of joiking such as fractality, graphical patterns, ornamentation of glissandi, and grace notes. However, he does not use real tunes, but creates his own chanting in narrow scales or employs wide leaps like in Sami joiking without copying them. And although he employs quarter tones and undefined pitches in a variety of glissando strategies, there is no fast sliding as in joiks, and the actual tempo of chanting runs rather slowly. Besides, Bergman's joiking is submitted to European form as an overall process: the chanting undergoes development while following dynamic changes, it covers bigger diapason, and forms leaps at its culmination.

5.4. *Ancient Egypt: Aton and Hathor Suite*

The two works, separated from one another by an interval of 12 years (1959 - 1971), came into being as cultural representations of Ancient Egypt. *Aton* is the first treatment of an ancient Egyptian topic by Bergman, and moreover, it is one of the first non-European compositions by him, appearing at the height of his dodecaphonic phase. The work was written as a result of a study at a distance of this ancient cultural heritage, the birthplace of many sacred esoteric teachings that passed to later cultures. In reality, Bergman travelled to the place of *Aton*'s events post factum, and the main question here is the correspondence of this composition to the source-culture, especially compared to *Hathor Suite*, written after a direct contact with the source. Besides, *Hathor* was written in the very epicentre of Bergman's non-European cultural quest.

It would be appropriate but not quite possible to picture musical correspondence and analogies between the two works and the source-culture, because knowledge of ancient Egyptian music is not really available in modern times. Missing sources that might reveal some principles of musical thinking in ancient Egypt, even though not reconstructing its musical system, directed Bergman to a path that could suggest a suitable solution. Unable to recreate the original musical environment and actual rituals of an Egyptian temple, he could introduce a spirit of mysticism and the mentality of the sacred world based on his experience with other cultural music systems related to ritual and trance.

Current knowledge of music in Egypt in the times of the Pharaohs is mainly based on numerous painted images of musicians that give general information about instruments, peculiarities of performance (method of playing, combination of playing with singing, movements and gestures of the musicians), and the use of music in various cults. A thorough study of those pictorial sources shows that they might have been more informative than they seem to be at first glance, and that they may suggest a deeper meaning and a striking evidence of being documents of an ancient musical written language.

It has been hypothesised in paleoanthropology (Hans Hickmann) that since Egyptians were very advanced in the sciences, they could have been equally advanced with regard to music. In studies after Hickmann, it is thought that body language of Egyptian musicians depicted in drawings in various poses and with various gestures evidences existence of manual signs of notation (Englin 1997: 84). Curt Sachs also wrote about cheironomy while he revealed a very significant matter: the Egyptian word *to sing* etymologically means *to make music by hand* (Sachs 1937: 51). It was assumed thus, that the pictures themselves are musical cryptograms or musical hieroglyphs, the function of which is to record the content of the melody.

Bergman's Egyptian compositions introduce to European culture Hathor and Aton — two powerful gods in Egyptian religious history. Their cults, in actual fact, were mutually exclusive. Hathor, the spouse of Horus, who belonged to the common Egyptian pantheon of gods, was one of the oldest goddesses associated with a cow, wearing horns (sometimes also cow's ears) and a sun disk on her head. Gracious though fretful, Hathor was patronising beauty, motherhood, joy and love. She was at the same time worshipped as a patron of music and dance, while her cult relates to numerous musical images. In ritual texts, Hathor is called the mistress of music and dance, and the main temple of the goddess was situated in Dendera.

A short worship of the sun god Aton (or Aten), which lasted less than a quarter century, was however very strong and exceptional in many ways. It was established by Pharaoh Amenhotep IV, a reformer of the New Kingdom times, who took the name of Akhenaten (meaning "the living spirit of Aton"), and built a new capital, Akhetaten, the "Horizon of Aton" (modern Amarna), in which Aton reigned as the supreme and only god replacing the sun god Amun-Ra, situated at the top of the hierarchy before. Worships of other Egyptian gods in Akhetaten were banned, including the cult of Hathor. Unlike other gods having zoomorphic heads, Aton was depicted as a many-handed solar disk. In sanctuaries devoted to Aton, musicians are pictured taking part in rituals.

Aton and *Hathor* offer a lot of similarities as in structures as in contents. Both are based on ancient Egyptian texts: while text of the famous *Great Hymn to the Aton* by the pharaoh Akhenaten⁸³ was set to music in *Aton*; text of Hathor was selected from ancient Egyptian love poems translated into German by the Egyptologist Siegfried Schott. The content of both works mainly revolves around glorifying god and goddess, and each of the five parts (both works consist of five parts) reveals one aspect of the divinity. The five parts of *Aton* are titled *Aton*, *Day*, *Night*, *Creation* and *You Only Are God*, made after division of the whole text of the Hymn by sense. The five parts of *Hathor* have been compiled from different poems, and without having their own titles they can be named by the first lines: *The Golden One*, *Sky Has Brought the Night*, *Pharaoh Goes to Dance*, *Oh Beautiful* and *We Are Making Music For You*.

The theme of creation has a special representation in *Aton* as the fourth part that falls on the golden section of the form. It is the biggest part, with a list of all created by the god Aton:

83 The score is available in two singing versions: with text in Swedish and also with text retranslated into English by Robert Anderson from the original Egyptian.

*How manifold it is, all you have created;
much is concealed from mankind.
For you only are god
and such strength no other can show.
Earth's sole creator, your will was prime mover
while you were in solitude.
All men, all beasts that tread the earth,
all above which fly with wings,
you only their god.
You have set every man in his place,
supplied for them all their requirements...*⁸⁴

The strategic location of this part as a culmination point is fully justified by its semantic emphasis. The direct reference to the creation of the world by the god Aton gives this part a strong position filled with mythological, ritual meaning, and suggests involvement of sacred time and the creative energy of the cosmogonical moment.

Special meaning may be extracted from nocturnal movements of the Egyptian compositions (movement III in *Aton*, and movement II in *Hathor*). The day/night time opposition was of great importance in the cult of Aton, and so were the moments of transition from one state to another, related to the presence or absence, appearance or vanishing of light. In all probability, peculiar rituals were performed in Akhetaten in order to mark the daybreak and nightfall, or sunrise and sunset. In a way, the semantics of the rising sun is related to the semantics of creation: it brings the idea of cyclicity or daily revival of the sun and the revival of the world under its life-giving rays. The structure of *Aton* therefore comes out as symmetrical: its starting and closing movements are praising the god, II and IV are dedicated to the creation, thus framing part III, the one narrating about the absence of the sun, Aton. In the capital of Akhenaton, there was even a temple dedicated to sending-off Aton to rest, the temple, where the queen Nefertiti, a consort of Pharaoh, was said to be singing nocturnal hymns to the sound of sistrums. The text describes night in terms of darkness and non-existence, the sleeping people are insensitive, equal to the dead:

*When at night you approach the western horizon of heaven
then lies the earth in darkness, as if it were dead.
Men are sleeping within their houses
and their heads stay covered up.*

84 Cited from: *Akhenaton's Hymn to the Sun*. English translation by Robert Anderson. In: Bergman, Erik (1988). *Aton*. Espoo: Fazer Music Inc.

*Eyes are shut against the night
and no-one sees his fellow.
A thief might remove all the possessions in secret
which lie concealed beneath their head
but they would not perceive it.
Every lion stalks from his den
and the snake's fang slays them.
Darkness reigns. The world is still
He who created them
takes his rest at the western horizon.⁸⁵*

Night-time was associated with the goddess Hathor as well, but the nature of her relationship with the night world is different from that of Aton: without mutual exclusion, incompatibility and contradiction, night is associated with *Hathor* by kindred ties ("The night belongs to its mother" as it is said in the movement II). Robert Anderson, the author of the English translation of texts from *Hathor*, mentions a metaphor for the goddess as the "mistress of stars", also stating that "An early representation of Hathor, on an urn from Hierakopolis, shows her surrounded by stars, which decorate her horns, her brow and ears" (Anderson 1981: 214).

In his book "A Search in Secret Egypt" Paul Brunton, a British philosopher, described the experience of night in Egypt as follows: "Egyptian nights strangely differ from nights in Europe. Here they are softer, more tender and mysteriously filled with myriads of invisible lives, which only by a slight quivering of indigo-blue ether, enveloping the earth, let us know of their presence and thus, have a magical effect on impressionable minds. In comparison with them, European nights are more dense, grossly realistic, and definitely black" (Brunton 1997: 11). It goes rather like a romanticist's notes, if not mentioning that Brunton was more than a writer. He quit his career of a journalist, engaged in travelling, comparative religion and mysticism as a researcher and practitioner. Brunton was practising yoga and meditation and largely studying esoteric teachings, both Western and Eastern.

It is all the more important to note how this description matches the experience received by Erik Bergman and Solveig von Schoultz, who observed Egyptian nights in the very same place as Brunton: at Giza, near the pyramids. Schoultz wrote about a mystical state and a sense of mystery happening around the place, actual for both of them, when eventually they were visiting the pyramids of Giza at nightfall. They were amazed because the music of

⁸⁵ *Ibid.*

the third movement in *Aton* (the night part), written earlier, conjures up the same feeling (Schoultz 1983: 90).

Still focusing attention on the experience of Brunton: he wrote about the exclusiveness of the night time that changes the whole reality and human consciousness. Exploring Egyptian antiquities, Brunton performed his esoteric experiments, resulting in mystical experience and visions. His personal spiritual quest was often connected with super-sensible methods of cognising reality, that took him to the realm of the night consciousness and altered states of mind close to trancing. Thus, in the 1930s, he spent a night, meditating alone in front of the Sphinx and another night in the King's Chamber of the Great Pyramid. His experience then was described by himself and others, and became famous as an example of a sacred experience.

Watching the dusk slowly filling the space and enveloping the Sphinx, Brunton wrote: "It seems that these eternally unchangeable eyes peer through all bends of time into the very beginning of the world and into darkness of unknown. But now the Sphinx has become black, the last ash-grey glow of the sky has grown dim, and darkness - pitch-black and all-absorbing has enveloped the desert. And yet, the Sphinx did not cease to attract me; it still riveted my attention by its magnetism. I felt that just now, at nightfall, it was acquiring its true absolute power. Apparently, only in the dark, it feels completely free, only in the mystical atmosphere of the African night, it can breathe deeply. Ra and Horus, Isis and Osiris, and all disappeared gods of Egypt at night, invisibly come back" (Brunton 1997: 10). Brunton's visionary experience was actually consonant with findings of Eliade about myths, rituals and sacred time. His phenomenological view on the nature of mystical perception at night is explained in terms similar to Eliade's, and metaphorically refers to the same relationship with sacred time. Bergman's attention to Ancient Egypt at the very least shows him focused on the topic that involves sacred time and trancing experience.

Different in instrumental complement and therefore in instrumental solutions, *Aton* and *Hathor* at the technical level, nevertheless, share analogy and similarity in many of their details. This happens not only because both compositions are interpreted within Bergman's personal technique — they are distanced by over ten years and various representations of Bergman's compositional style — but above all this happens because behind the diversity, the compositions share the same cultural focus.

Aton is written for baritone, reciter, mixed choir, speaking choir, and orchestra, which, in accordance with his aims and working principles, Bergman exploits carefully, even economically. Such notions as density, solidity, and heaviness of sound are contradictory to the orchestral solutions. The tex-

ture gives a feeling of being airy and light; it is clear and transparent, not too burdened by details. A habit of working with small instrumental groups reveals itself in fine sonority represented by focusing on the individual sound qualities of each instrument within a group.

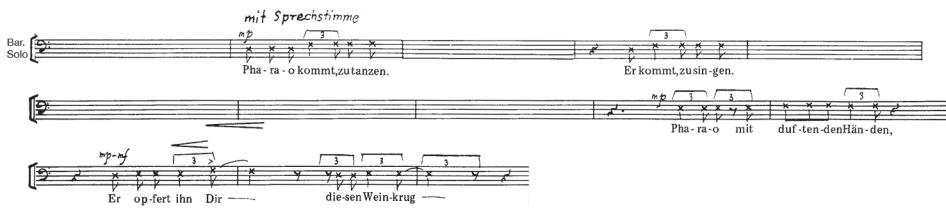
In *Hathor*, the complement is reduced to a more chamber set: soprano, baritone, mixed choir and instrumental ensemble. It is more adequate to the specific of Egyptian instruments: an ensemble that consists of flute, English horn, harp and a large percussion group (sixteen instruments for two players). The orchestra of *Aton* is also completed with the splendour of the percussion section (fifteen instruments for three players). The combination of the human voice with flute, English horn and harp in *Hathor* suggests an essential timbre scale and creates a sound environment that corresponds to the sacred and ritual space of Ancient Egypt. In non-European cultures, these timbres are understood as essential because of their rare properties, which are recognised as metaphysical, as it was specified in connection to released sound. In addition to Bergman's technique, the selected timbres cause sound properties that represent released sound and sacred time.

It seems that in his preference for the timbre of human voice, Bergman agrees with the cultural idea of exclusiveness of the human voice as an instrument. Being a natural instrument, it covers the qualities of others by potential, virtuosity, and limitless possibilities. The composer shares cultural understanding of the nature of sound performed by voice, when he says in his own words: "Singing is close to man's heart. It is part of life. When a mother sings to her child, there is something primaeval about it (Hyökki, Kemiläinen 1991: 5); "The sound comes straight out of the human being and is not transmitted via some other medium. The human voice is very important to everybody" (Ibid.). It links human voice to the concept of anthropomorphic sound and release of concealed sound. And it would be proper to mention again that in Ancient Egypt there was a single word for signifying both sound and voice.

Flute was one of the primordial instruments in Ancient Egypt. Sachs noted that an ensemble including local harp, flute, and human voice was prevalent, while at the same time he emphasised the extraordinary compatibility of those sounds (Sachs 1937: 49, 54). As natural and immediate representatives of concealed sound, voice and flute — more than any other instruments — are capable of transferring one to the states of meditation and trancing, and letting one transcend the borders of sacred time, which is an effect caused and regulated by breathing technique. Concerning the timbre of English horn presented together with this sound union in *Hathor*, it is historically explicable,

too: oboe (close in its timbral qualities to English horn) imported from Syria into Ancient Egypt, eventually replaced flute.

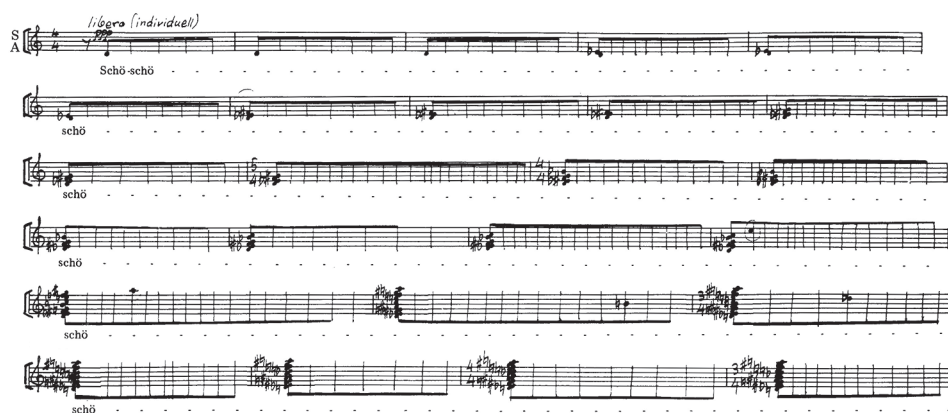
Again, Bergman defines the functions of instrumental and vocal parts in Egyptian compositions very clearly: roles are split, and each participant (timbres and groups of timbres) works in its incidence and for its own purpose. The vocal sound is mainly focused on expression of narration: not singing, but reciting hymns oscillating between speaking, singing, and scansion by soloists and choir. In part III of *Hathor*, the baritone takes over the role of a narrator, pronouncing the text in Sprechstimme after the notated part in the score. Although Bergman has not arrived at a particular released sound design, perhaps due to the lack of a reference to a traditional sound, he is not quite following classical European vocalisation either, breaking through it by employing modern manners: Sprechstimme, expressionistic style, and scansion of the choral part. The latter can be taken as a representation of archaic ritualistic roots of music similarly done in *Carmina Burana*, and at the same time, as a release of the active rhythmic principle.



Example 31. *Hathor*, Movement III. Sprechstimme at Baritone. © Fennica Gehrman.

The function of choir is split. In parts of the action, constituted by active rhythmic principle and representing a ritual dance (as releasing energy and manifesting dynamical activity), the choir serves as a percussion instrument, supporting active rhythm with scansion and chanting. The latter accentuates the rhythm to the highest degree and activates the performance, by evoking an outburst of energy. The destination of a ritual dance is entering into sacred time, achieving a state of trance, and altered states of consciousness: dance in the ritual is most commonly performed to stimulate the mythological consciousness, on the one hand, and sacred time by designing its patterns, on the other hand.

Speaking of the contrasted static movements, the sound of choral parts merges into an undifferentiated sound mass, transforming itself into a booming sound continuum of the universe and the music of macrocosm, as it occurs in Part III of *Aton* and in Parts II and IV of *Hathor*. In *Hathor*, Part IV, this space-sounding is becoming embodied gradually, growing from a single sound, and filling up the space until it becomes a full twelve-tone cluster.



Example 32. *Hathor*, Movement IV. Cluster as a growing sound continuum. © Fennica Gehrman.

In the third movement of *Hathor* (*Pharaoh Goes to Dance*), the rhythmic appearance, which reflects one of the cornerstones in ritualised music, reaches its climax. The lightest and most transparent in orchestration, this movement is totally devoid of melodic covering: the text of the hymn is chanted by the choir, while crotales with suspended cymbals beat out steady repeated rhythms in 7/8 time. These high-pitched ringing percussion instruments embody timbres commonly used in rituals and trancing. Against this background, a baritone solo performs in the manner of Sprechstimme. Later, glissandi and rhythmic chanting by harp, and rhythmic patterns of other percussion are superimposed on the same rhythmic ostinato frame, and only in the last bars do tambourine and sleigh bells arrive to create a stable pedal, which can also be associated with the dynamic strategy of slowing down, — therefore, a retardation.

Through *Aton* and *Hathor* Bergman is heading for his multiphonic sound, represented in clusters and layered, protracted harmonic structures. Within the scope of Bergman's style, they are forming the sound of the universe at his current evolutionary stage, and are a variation of it, anticipating undifferentiated noise as used in his later works from the 1970s. Nevertheless, in *Hathor*, both types of universal sounds are already present. One is featured as a growing cluster, reaching the twelve-tone state, as a background in Movement IV (see Example 32), and the other one is the undifferentiated background noise, now employing microtones, revealed via glissading waves of the graphic score in Movement II, simultaneously creating a multiphonic and processual effect. The mode of processuality is also supported by Bergman's strategy of changeable articulation — that which is later employed in the third movement of *Lapponia* — changing vowels during continuous singing that helps to shape a processual sound. This part of *Hathor* is thus an exploration of the new findings in the realm of the sound and its expression.

Arpa

Campanelli

Perc.
II
Gong

Bar. solo

S
A
C
T
B

Ho - rus, sieh, wie er springt!
Pha-ra-o kommt zu tanzen.

O Gold!
Ge-bie-te-rin,
Er kommt, zu sin-gen.

Wie schön sind die-se Lie-der, wie das Lied des
sieh,

55

f martellato

vibr.

Ho - rus selbst.
Phä-ra-o singt als O-ber-sän-ger.
Er ist der Kna-be, der das
wie er tanzt,
Pha-ra-o kommt zu tan-zen.
Er kommt, zu sin-gen.

Example 33. *Hathor*, Movement III. Climax of the rhythmic appearance.

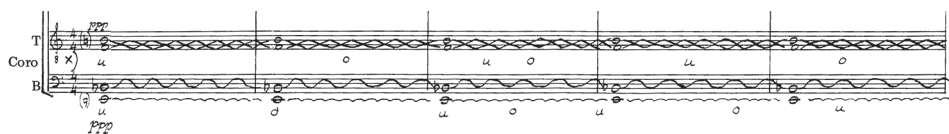
© Fennica Gehrman.

Handwritten musical score for the song "L'Espresso" by Francesco De Gregori. The score is for a 70-measure piece and includes parts for Tamb. basco, Sonagli piccolo, Arpa, Percussion (I and II), and Coro. The percussion part includes a "glocken" section and a "tam a tam" section. The score is written on a grand staff with various musical notations including notes, rests, and dynamic markings like "f" and "piu f".

Händeklatschen, und kleine Tanzzimbeln, die paarweise gegeneinander geschlagen werden.

Example 34. *Hathor*, Movement III. Slowing down in the last bars.

© Fennica Gehrman.



Example 35. *Hathor*, Movement II. Universal sound as a new type: graphic waves involving microtones and approaching processuality. © Fennica Gehrman.

The sacred content is condensed in the night parts of *Aton* and *Hathor*. Although they have a “chamber” sound, vocal and instrumental parts are more differentiated in sound, and the melodic-linear principle is enlarged: hence the value of melodic instruments increases. Employment of a static, stabilised single state makes revelation of other temporal flow in them even more evident. Besides, instrumental timbres serve as topic-markers for the Egyptian topic. English horn and flute are representatives of a mystical ritual milieu. In Part III of *Aton*, English horn and clarinet come to the foreground with their melodic phrases framing the movement. In Part II of *Hathor*, a mystical sound unfolds in the melodic exchange of English horn, flute, and low-sounding soprano. The timbres of English horn and flute (also clarinet in *Aton*) and their combination become paradigmatic events sustaining a connection to the ancient Egyptian temple and accordingly suggesting transcendent semantics of timbres.

The image shows a musical score for several instrumental parts: Cor. ingl. (English horn), Cl. in B (Clarinet in B), Cu. in F (Cuphorn in F), Tbn. (Trombone), Vla. (Viola), Vcl. (Violoncello), and Ch. (Chorus). The score is marked 'Largo' and '♩. ca 60'. The English horn and Clarinet in B parts are highlighted with melodic phrases. The score includes various dynamics like 'ppp', 'p', 'f', and 'sf', and markings like 'con sord.' (con sordina) and 'div.' (divisi).

Example 36. *Aton*, Movement III. Melodic framing of English horn and clarinet. Embodiment of a static state. © Fennica Gehrman.

Fl.

Fl.

Arpa

Perc. Windchimes

Tam-tam

Sopr. solo

Der Him - mel hat die Nacht ge-tra - gen. Der Him-mel hat die Nacht ge-bo - ren. Die Nacht ge-hört

Chorus

ih-rer Mut - ter. Mir ge - hört die Ru - he der Ge-sund - heit.

Example 37. *Hathor*, Movement II. Melodic exchange of English horn, flute and soprano, static state and temporal flow representation. © Fennica Gehrman.

The Egyptian topic is conditional: it is a scattered topic in both cases, and besides, it is mostly an application of an M-space. The scores are realised in terms of nomadic cultural elements set up by the pre-established M-space, and referring to ancient Egypt chiefly by default. There appears a type of texture inherited from *Aubade*. An important element of the M-space clearly distinguished in *Aton* is layered structures of superimposed protracted soundings, each representing a straight line. This is reminiscent of the sonoristic construction blocks from *Aubade*, bringing in multiphonic orchestral pedals. They abound in the music of *Aton*, and are pre-formations of later graphic elements in Bergman's scores, although still notated in the European classical style. There is another strong reference to *Aubade* in the M-space of *Aton*, made by the rhythmic-timbre figures, short and hung in the sonic space rhythmic motifs of brass scanning the same tone, also conditioned by a triple rhythm.

Example 38a. Layered sonoristic texture in *Aton*. © Fennica Gehrman.

Example 38b. Layered sonoristic texture in *Aubade*. © Fennica Gehrman.

Example 39a. Brass figures in *Aton*, part I. © Fennica Gehrman.

Example 39b. Brass figures in *Aubade*. © Fennica Gehrman.

Although there are neither second notation bars, nor real graphic notation signs in *Aton*, protracted soundings do represent the design of potentially straight lines, especially so in the slow Movement III, *Night*. However, in *Hathor*, Bergman approaches a new solution for sound and score design. The choral scansion of Movement III, on the one hand, is an application of the straight line model, but on the other hand, there is a unique-looking element kept almost throughout Movement II and constituted by graphic patterns of different waves in the choir (see Examples 34 and 35).

Example 40. *Aton*, Movement I. Static prolonged constructions, similar to *Aubade*.

© Fennica Gehrman.

Focusing on the representations of the sacred temporal model, in *Aton* there are predominantly strategies of continuance or dynamics (namely retardations) applied. They are prolonged static constructions, similar to those from *Aubade*, in Movement I, protracted soundings in Movements II, III, and V. Curiously, Movements II and III are linked together through retardation: ending of one movement and beginning of the next. While Movement IV, devoted to Creation, is filled with active rhythms, splashing the creative energy out, Sprechstimme, and brass dynamic triple rhythmic pattern from Movement I — it ends with long protracted and trilling orchestral sounding. After a rest, the final movement starts with a protracted sounding, too, and it ends with a protracted sounding (layered texture) but some time before, there develops a feeling of slowing the motion down, caused by longer durations and less rhythmical activity in the choir and baritone.

[illegible]

Example 41. *Aton*, linkage of Movements II and III through retardation. (See beginning of Movement III in Example 36.) © Fennica Gehrman.

Fl.

Ob.

Cl. in B

Fag.

Cor in F

Tb in B

Trpt

Cel.

Vi. I

Vi. 2

Vla

Vcl.

Ch.

ff

sf

(a)

(b)

120

Example 42a. *Aton*, Movement IV. Ending with a long protracted sounding.

© Fennica Gehrman.

Poco largo

Clar. in G

Tb in B

Trpt

Timp

Piano
gr. accp.

Ch.

p

ppp

pp

con sord.

I

5

Example 42b. *Aton*, Movement V. Beginning with a protracted sounding.

© Fennica Gehrman.

Musical score for the vocal and instrumental ensemble. The score is divided into two systems. The first system includes parts for Cor. ingl., Cor in F, Trbe in B, Tritsi, Timpani (Timp.), Gr. cassa, Vibr., Barit., and Coro. The second system includes parts for Cor. ingl., Trbe in B, Tritsi, Timpani, and Ch. The score features various musical notations, including dynamics (pp, p, mf, f, poco f, esp., p dolce, PPP), articulation (accents, slurs), and performance instructions (con sord., 3). The lyrics for the Coro part are: "du es-tu cin-zi-ger Gott." and "O du es-tu cin-zi-ger Gott."

Example 42c. *Aton*, Movement V. Ending with a protracted sounding:

© Fennica Gehrman.

Hathor suggests more solutions for strategies of the sacred temporal model. Protracted trilling soundings (strategy of continuance), and repetitive figures in the choir with scansion on the same pitch (strategy of reversibility) in Movement I. The protracted sounding applied in the design of graphic waves mentioned above (strategy of continuance) and pitch ascending in the choral background noise (strategy of dynamics) in Movement II. Repetitive ostinato figures suggesting entranced dance throughout entire Movement III (strategy of reversibility). A retardation links this movement to the next one, distinguished by the repetitive pattern of the growing cluster employing a strategy of reversibility but also creating an

Example 44. *Hathor*, Movement II. Strategy of dynamics.
(See strategy of continuance in Example 35.) © Fennica Gehrman.

Example 45. *Hathor*, Movement III. Strategy of reversibility. © Fennica Gehrman.

Example 46. *Hathor*, linking Movement III with movement IV (retardation). Beginning of Movement IV. (See ending of Movement III in Example 34.) © Fennica Gehrman.

6. MULICULTURAL EUROPE: CULTURAL POLILOQUE

6.1. Actualisation of the Multicultural Space in Works with European Context

Non-European pre-texts support the particular stylistic appearance of Erik Bergman's compositions. Besides showing their identities in his M-texts as topics, they contribute to the formation of a general M-space, serving a variable base of Bergman's music. Mixing procedures within non-European compositions of Bergman enabled crystallisation of aspects and elements that created a universal sediment transferred into many works. Even Bergman's basic European techniques, such as aleatory and sonorism, in essence, refer to an M-space, being at the same time derivations from his non-European music activities. Cultural pre-texts provide the author with building material that assists him in constituting his own complex of expressions, or even cyphers, which run through his entire creative work as paradigmatic events with certain fixed meanings.

Among Bergman's works there are compositions, which are not connected to mythological and mystical sources directly, and which are not programmed by any particular non-European theme or concept. Outside the general context of Bergman's music and, from the position of European cultural listening, they could be interpreted as European-style compositions. Nevertheless, when it comes to examining details, these works are permeated with the same non-European and mythological aspects as his non-European creations. They are also M-texts, though their M-space represents less concrete cultural references and more general points.

This category of M-texts does not contain a topical entry that would work as an informant of a particular non-European culture — a concrete non-European cultural background — serving as a pre-text. Such compositions, however, suggest that the M-space of the universal level, which is changeable, becomes subject to constant modifications, and thus is updated from one work to another. Therefore, not being carriers of non-European pre-texts, they are nevertheless linked to other Bergman's works, created in an evident non-European context. The information structures of the universal M-space originate in strategies and textual solutions that in particular non-European compositions represented an integral (non-European) topic or part of the topic, contributing to the cultural thread in the category of topic-markers.

The following analyses are intended to introduce every particular case of the general M-space from an intertextual perspective, when referring to certain non-European works of Bergman where exact components of that

M-space took place and were formed first. Therefore, these compositions, being out of essential cultural context, are still linked to presumable cultural pre-texts. This idea demonstrates that compositions with European context are the M-texts with a wider cross-cultural interaction than the one emerging from their explicit European context and mixture of European cultural layers (techniques). Moreover, these texts present another argument for realising an M-space of a wider cultural interaction: it is information given by myth, sacred time and released sound that they share with Bergman's non-European M-texts. The aspects and strategies of sacred time and released sound are integrated into this music with the strategies that had been collected and appropriated by Bergman, i.e. together with his M-space of the universal level.

The last part of the chapter is devoted to the analysis of *Le Voyage*, which is not really regarded as a work in a European context because it evidently shares different cultural backgrounds, bringing many non-European sources into its space, according to its concept. But it serves as a summarising part for all analyses of Bergman's works presented on these pages. Being one of the composer's late works (composed in 1999), and a composition that synthesises many pre-texts within its space, it reconfirms Bergman's mixing technique. However, at the same time, *Le Voyage* once more stabilises his universal M-space as a collection of his strategies. *Le Voyage*, thus, can be considered as a generalisation or a big synthesis of the composer's entire creative work.

6.2. *Gregorian Culture, a Starting Point of Mixing:* *Missa in Honorem Sancti Henrici*

Out of all century-old European cultures, it was Roman Catholic culture that possessed the most potential from Bergman's point of view, with its synthesising power. It became the earliest European historical tradition, attracting the composer's attention and directing him to take a definite trajectory in development, ensuring the diffusion of cultures in his future works. Taking into account the versatile background of Bergman's music and his openness to the flow of styles and techniques from different times and locations, this attention to Gregorian chant is well-grounded. His interest in the source of the first professional music school in Europe originating in the territory of the Roman Empire as a basis for the musical traditions of the Catholic Church reflected his interest in art that developed as a result of a complex interaction between national traditions of European and Eastern regions.

However, the chronological consecution of events suggests that Gregorian chant for Bergman is a cause rather than an effect, and that perhaps this is the path by which he has achieved the level of the versatile (in the historical and geographical sense) cultures interacting in his M-space. Erik Bergman became involved in the Mediterranean cultures at a very young age, becoming acquainted with their art and literature and analysing their music systems (pitch relationships, rhythmic patterns, and so on). Referring to Hans Oesch, at that time he was in search of musical forms that bore a similarity with the musical heritage of the Christian church, because some melodic formations reminded him of Gregorian chants and medieval music in general (Oesch 1981: 184).

Shortly after graduation from the conservatoire, Bergman became a conductor of the Catholic church choir in Helsinki, at St. Henry's Cathedral. This immediately provided him with direct and close contact with the Gregorian tradition, as well as with later Catholic music. Bergman was the first to organise a concert of Palestrina's works, sung by his choir, and it created a sensation. Ten years later, after having left his position, he was able to go to Rome in the Holy Year and devote his time to the study of Gregorian chant at the Music Academy of the Vatican. Bergman has been greatly honoured by this occasion, because he was not ordained, and as a matter of fact, he was Protestant by faith: "I was the only one who wore a tie, and everyone looked at me because I was not tonsured (Bergman 1999).

Among Bergman's works, there are some referring to *Latin* tradition by subjects, genres, textual sources, and also by musical style: in this mode he was able to recreate musically his profound knowledge of the church tradition. In 1971, twenty years after he had stopped conducting at the church, and immediately after finishing his *Requiem över en död diktare* (*Requiem For a Dead Poet*), Bergman wrote a composition exploiting the genre of mass: *Missa in honorem Sancti Henrici* (*Mass in Honour of St. Henry*)⁸⁶ op. 68, for mixed chorus, soloists and organ, commissioned by the Helsinki Festival and the Catholic Church in Finland.

The basis of the *Missa* is the full canonical text of the ordinary (ordinarium), i.e. of the five traditional parts of the mass: *Kyrie eleison*, *Gloria*, *Credo*, *Sanctus* and *Benedictus* (as one part), and *Agnus Dei*. Change of the text inside these movements often entails a change in the musical form and separation of internal sections by sense. For example, inside *Credo* there are three segregated sections: *Et incarnatus*, *Crucifixus* and *Et resurrexit*.

⁸⁶ Saint Henry is Finland's patron saint.

A text peculiarity of the *Missa* is that it contains both the Latin text and its Finnish equivalent, allowing the possibility of performing it in Finnish instead of the Latin of the canonical source. However, in *Kyrie*, Latin text is replaced by Finnish only partially. The replacement of one language by another inevitably causes a redistribution in the musical articulation, and Bergman solves this problem by using interlinear rhythm for the text in Finnish. In Bergman's style, however, the ancient text is embraced by the modern soundscape: the chromatic harmony basis, chiefly dissonant intervals and chords, as well as specific textural strategies in the likeness of micro-polyphony: all those features impart special expressivity to the sound of *Missa*.

50 *)

ar - mahda
mi-se-re-re

quasi f
ar - - - mahda
mi - - - se-re-re

poco f
ar - - - - - mahda
mi - - - - - se-re-re

mf
ar - - - - - se mahda
mi - - - - - re-re

quasi mf
ar - - - - - se mahda
mi - - - - - re-re

mp
ar - - - - - mahda
mi - - - - - se-re-re

mp
ar - - - - - mahda
mi - - - - - se-re-re

p
ar - - - - - mahda
mi - - - - - se-re-re

p
ar - - - - - mahda
mi - - - - - se-re-re

p
ar - - - - - mahda
mi - - - - - se-re-re

p
ar - - - - - mahda
mi - - - - - se-re-re

crescendo

ff

*) coro divisi à 12

Example 48. *Missa, Agnus Dei*. Micro-polyphonic structure. © Fennica Gehrman.

Nevertheless, the main approach for building an integrated model of the mass for Bergman was his application of various methods and techniques specific to the centuries-old church tradition. Bergman keeps to some long-established standards of this old genre: *Gloria* and *Credo* begin traditionally with the entrance of an officiant, after which these motifs are developed inside the parts, going through harmonic, rhythmic, interval, and other interpretations. Those openings refer to Baroque types of melodic gestures as well as the subject starting *Agnus Dei*. At the same time, some motifs resemble the fund of Gregorian chants. For instance, the source of the opening of *Gloria* is dubious: the melodic figure may be imagined as sounding within a Gregorian chant as well.

Example 49. *Missa, Gloria*, opening. © Fennica Gehrman.

The musical score for Example 49 shows the opening of the Gloria. It features a solo voice part and a choir part. The tempo is marked as quarter note = 70. The solo part begins with a 'Libero' section. The lyrics are in Finnish and Latin.

Solo: *Glo-ri-a in excelsis De-o.*
Kan - ni-a ju-ma-lai-sa Kor-keuk - sis-sa.

Choir: *ja maassa rauha ih-mi-sil-le ja maassa rauha ih-mi-sil-le*
Et in ter-ra pax ho-mi-ni-bus et in ter-ra pax ho-mi-ni-bus

Example 49. *Missa, Gloria*, opening. © Fennica Gehrman.

Example 50. *Missa, Credo*: opening. © Fennica Gehrman.

The musical score for Example 50 shows the opening of the Credo. It features a solo voice part and a choir part. The tempo is marked as quarter note = 64. The solo part begins with a 'Credo' section. The lyrics are in Finnish and Latin.

Solo: *us - kon yh - teen ju - ma - laan,*
Cre-do in u - num De - um,

Choir: *y - sään Kaik - ki - val - ti - aa - seen,*
Pat - rem Om - ni - po - ten - tem,
ai - - - - - vaan,
fa - cto - rem coe - li,

Example 50. *Missa, Credo*: opening. © Fennica Gehrman.

instead of metrical subordination, which becomes an organising principle of later European music (Andreev 1996: 129 - 132). The same factor is an intersection point with cultures of non-European origin, since many non-European music systems rest upon this principle of the relationship between sounds. Within Bergman's music system, the principle of metrical coordination used as an alternative organising principle for sound relationship in many works with non-European background can be understood as a nomadic element — an exact origin of which is not determinate.

In the *Missa*, the choral texture (meaning a homophony with homorhythmic motion of parts) dominates, but use of imitations is quite frequent as well. The centre of polyphonic technique is *Agnus Dei*, where Bergman opens up to the listener from a new perspective, as a master of strategies, going back to the tradition of the Netherlands polyphonic school: strong autonomy of voices, the technique of working with the theme (its differentiation in all voices), and general inventiveness of the author manifested in this technique as a strategic aim.

At the same time this M-texts presents Bergman's strategy of sonoric stratum with many contrapuntal parts as variants of the same motif: bass, tenor and alto enter one by one, giving the illusion of starting a fugue exposition, however each of the voices carries a different version of the subject (see Example 51). In fact, this texture is formed similarly to his sounding spaces in non-European compositions. Taking the starting bass version for the original subject, in the third entry (altos), it comes in its direct form varied melodically and rhythmically, but the second entry (tenors) is the subject inversion, also varied. The subject and answer come in tritone correlation. After entering, all three versions sound continuously, each in its own voice. Soprano enters last, bringing a new version of the subject in the direct form and again, suggesting tritone correlation. The soprano subject develops in a free mode as a leading voice, carrying out the melodic function, however, all voices are linear. It is relevant that the entire thematic unit is conditioned, in principle, by the twelve-tone space, though incomplete: first, in the three lower voices, six tones appear, while in the free soprano voice, five more tones are added.

Therefore, *Missa in honorem Sancti Henrici* appears to be a collective model of the genre of mass. It represents the image of Catholic mass in the pre-Bach period, and — taking into account some peculiarities of the music development of that period, such as cultural interaction — it is linked with Bergman's cultural-oriented activities and art-interests. Bergman's use of European conventional notation shows that he is working with European cultural texts. Actually, this M-text is a vertical mixture because it combines texts of different historical points but the same geographic location and hab-

itat. However, because it is related to a previous M-space formed by texts of a larger geographic area, the model also supports a format of a horizontal mixture, i.e. belongs to the diagonal mixtures.

6.3. *Det Sjungande Trädet: Mythological Reconstruction of a Fairy-Tale*

Here we shall examine the paradox of Bergman's largest work (and his only opera) *Det Sjungande Trädet* (*The Singing Tree*) written in 1986 – 1988. *The Singing Tree* became the quintessence of the composer's previous artistic process, and Bergman himself confessed: "The opera is a synthesis of all the various techniques I have employed over the years" (Beyer 1994: 14). Prior to his dance poem *Le Voyage*, the opera *Det Sjungande Trädet* was Bergman's only major theatrical work, although its appearance had been gradually prepared, technically, by his earlier vocal and instrumental compositions. Some works had already contained a dramatic element and represented — in musical form — some mythologies: they could be identified as a kind of theatrical musical performances. Among them one composition was specifically intended for stage: a musico-dramatic scene *Samothrake*⁸⁷ op. 69 (1971), for speaker, mixed choir, instrumental ensemble and choreography.

The path to the opera that Bergman started to write at the age of 75, thus ran through all of his life work. Bergman's confession that his opera is a synthesis of all his techniques through the years, therefore means that it is also an all-inclusive M-space, or the M-spaces created within other works, which became the opera's pre-texts. The opera included his vocal experimentation manifested in a single voice and in choir; the capacity of his technical skill, the complex of his images, notions and expressive means, and his experience of learned styles, techniques and compositional methods; therefore it also embraces a number of non- European cultural traditions filtered through his previous composer's experience.

The work was commissioned to Bergman by the Finnish National Opera in the early 1980s. By that time, the composer had worked primarily on commissioned compositions, barely managing the amount of jobs. Some time was spent in search of a plot for the future opera, and the two of them, Erik with Solveig, went through piles of literature from all over the world, "in search for something true to life that was not realistic" (Bondsorff 1991: 7), until they eventually decided on the plot of the Swedish fairy-tale *Prince Hatt in the Underworld*. As Bergman announced, with Bo Carpelan, the librettist, they made a partial change to the Swedish version, which served as a direct source

87 Written on the text of Gunnar Ekelöf's symbolic poem.

of the story line “in order to achieve a better balance between the dramatic and lyrical elements” (Beyer 1994: 15). Regarding his choice of a story, Bergman commented as follows: “It deals with subjects like blind love and struggle for power, questions, which have always occupied people’s minds from the point of view of humanity” (Bondsorff 1991: 7).

The main idea of the opera — the opposition between light and darkness — most clearly reflects Bergman’s pivotal idea of a contrast, which has taken place in his work before as a generic dynamic polarisation, and even in this very form as *Night* and *Day* in *Aton*. The composer insists that the origin of the opera’s contrast is autobiographical in nature: “Everything I have experienced as a human being is in this opera. It is about the power struggle between light and darkness, about the power of atomic weapons, and God knows what. The witch represents power: she already had it underground, in the world of darkness, but she also wanted it on earth, in the world of light.

The princess gave her a hint about how to obtain the source of light, but at the very moment she got this power she died. In our age this may symbolise the struggle for military might, for the most destructive nuclear bomb with which to rule the world” (Beyer 1994: 15).

Bergman’s opera is chosen to demonstrate an extraordinary issue related to the topic of myth as a part of the M-texts, and to present an experimental investigation focused on the plot of the fairy-tale about *The Singing Tree*, where my purpose was to analyse its structural motifs and to reconstruct a myth within it. Notwithstanding Bergman’s attachment to myth and its system, the opera does not display evident mythological references, since it was not a myth but a fairy-tale which served as a source for it. This looks quite exquisite in the context of his works, and the primary intention was to find out if the aforementioned fairy-tale has the features of myth and if so, then how much.

The fairy-tale about *The Singing Tree* is based upon one of the most popular plots, with the total number of its variants known in the world being about 1500. Accordingly, the basis of the plot is a very ancient one. It comes at least from the epoch of Apuleius, as the composer himself remarks, and typologically can be attributed to an *Amour and Psyche* type of plot (Ibid.). Hence, the hypothesis would be that it does deal with a mythological system of knowledge, and so it is therefore even more interesting to see how nearly the composer approaches and is drawn into myth when approaching this particular plot. The direct opera source was the Swedish version of the fairy-tale called *Prince Hatt in the Underworld*, but for the current analysis, the post-production is more relevant than the original, i.e. the adapted, transformed, version made by Bergman together with Bo Carpelan.

Speaking of fairy-tales and myths, they have been considered as sharing a common origin, reflecting the same essence in different ways. The fact that strict boundaries between fairy-tale and myth are lacking in traditional cultures is a major reason why it is so difficult for ethnologists to distinguish and separate these narratives from each other. Although there are many theories of myths and fairy-tales, they do not correlate in most cases. On the one hand, in the 20th century, myth became such a significant and bewitching subject of investigation, analysed from multiple viewpoints and taken as a social, political, archetypical, structural phenomenon, that researchers of myth were basically not interested in fairy-tale, seeing in it a desacralised object. On the other hand, scholars who studied fairy-tales were interested in fairy-tales per se and processed comparative analysis of fairy-tales without crossing any borders of the genre.

The short essay *Myths and Fairy Tales* by Mircea Eliade, who developed one of the most influential theories of myth, is devoted to an analysis of a book by Jan de Vries on fairy-tales, sagas and myths, but actually it is an exploration of the relationship between the fairy-tales and myths, as well as the history of the study of fairy-tales. It seems very significant that he stresses: "A fairy-tale does not always mean 'desacralisation' of the world of myth. The question should rather be about the concealment of mythic motifs and personages; it would be more correct to talk not about 'desacralisation' but about 'degradation' of the 'sacred'" (Eliade 1995: 197).

A follower of Jung, Eliade proposed that fairy-tale and myth have adapted the same archetypical models of the deep level of the consciousness. Both of them appear as forms embodying the unconscious; so that usually a fairy-tale is constructed according to the scheme of initiation or, at least, it includes some symbolic motifs of initiation. After Eliade, as regards the sense and functions of fairy-tale, fairy-tale is probably a light copy of myth and the ritual of initiation, which accomplishes this rite at the imaginary subconscious level without reader's awareness⁸⁸ (Ibid.: 198 – 199).

It was discovered as long ago as 1923 by Paul Saintyves, that fairy-tale contains ritual motifs; however, the first scholar, who studied the morphology of fairy-tale and pointed out its structure and the smallest invariants forming the structure, was Vladimir Propp of the Russian Formalist School (1928).

88 Taking an example from Eliade, in real life women were not allowed to pass definite kinds of initiation such as totemic ones. However, in fairy-tales, the motif featuring the woman as the main personage is very common. Taking up Eliade's idea that fairy-tales cause the ritual to work at the unconscious level, it means that even this kind of initiation could be available for everybody to pass at an imaginary level. This was a possible way to obtain initiation for women.

The thing which cannot be underestimated when one is looking for historical roots of the fairy-tale as a genre, is that Propp made a detailed analysis of its mythological motifs in his *The Historical Roots of the Fairy-Tale* (Propp 1998). He displays links between, first, fairy-tale and the initiation complex and, second, fairy-tale and the cycle of concepts about death. They are closely related to each other because the initiation ritual itself derives from concepts about death, whilst an initiation always contains a passage through symbolic death followed by rebirth, which is the same for any type of initiation.

Propp's theory thus suggests an appropriate analytical tool to reveal the hidden side of the studied fairy-tale and to reconstruct in its framework a structure of a myth or initiation process, which, like any ritual, is a reproduction of myth. On looking for mythological invariants inside the fairy-tale by means of his theory, let us start with a review of the fairy-tale plot as it is delivered in Erik Bergman's opera.

Plot of the Opera

Prologue

The Singing Tree in the woods. A Witch keeps a Prince, her son, as prisoner in the underground dwelling in the roots of the Singing Tree, promising a ladylove for him on the condition that she will never see his face in the light of day.

I act

A Princess, the youngest daughter of a King, asks her father, who is leaving for town, to bring her a branch of the Singing Tree as a present. She has seen it in her dreams and she has also heard the voice of the Prince in her dreams, calling for help. Passing by the Singing Tree in the woods, the King wants to break off a branch but at that very instant the voice of the Prince sounds from under the ground. The King has to promise that the first maiden he will meet on return will be sent to the Prince and become his wife.

The Princess turns out to be that maiden. Coming upon the Underworld where the Prince lives, she swears that she will never see his face. However, the intrigues of the Witch lead to a catastrophe: the Princess arrives to see her relatives, who tempt her by their questions, and on the return to the Prince's dwelling, she breaks the oath. The Prince becomes blind through light. His dwelling turns into a lair of snakes and toads covered with cobwebs, while the Princess becomes an old woman in rags. The triumphant Witch takes the Prince away.

II act

The King looks for the Princess in the woods but only finds a beggar-woman. It is only after she has disappeared, that he recognises in her voice his daughter's voice. Meanwhile, the Witch blackens the Princess in the Prince's eyes. Driven to despair, the Princess implores the Singing Tree to endow her with a magic power (light), which the Witch wants to possess, too.

Having got this power, the Princess starts blackmailing her rival. The Witch is willing to give the Princess her son in exchange for the power; and she gets the power. At the wedding the Prince appears before the world. Having met again, the Prince recognises the Princess by her voice. The Witch has assembled everybody at the wedding in an attempt to demonstrate her newly acquired power, but at this precise moment, the magic power kills her. While perishing, she blinds the Princess, but nevertheless the Prince and the Princess stay together.

Epilogue

The Singing Tree in the woods. Many years later, in their old age, the Prince and the Princess recall past events next to the Singing Tree.

In next steps, applying Propp's theory, we can identify mythological motifs of the fairy-tale about Prince Hatt with the motifs of complex of death and complex of initiation⁸⁹.

The Complex of Death

Place of action. Firstly, let us have a look at the place of action: the main events happen in the woods near the Singing Tree and in the underground dwelling of the Witch and the Prince. According to Propp, in the woods there is the **Entrance** to the land of the dead. And, of course, the woods is an indispensable place for performing rituals.

The Singing Tree. This is the most striking and conspicuous phenomenon of the fairy-tale that represents a kind of **Border**, whereas one can get to the other world only by crossing this border. Besides, the Singing Tree is identified with the **World Tree**, which is always situated in the centre of the world, placed exactly in the sacred space, the force of which makes the transition to sacred time possible. The Singing Tree is indeed a very special image: it is called *the tree of life*. Its branches reach the sky and the roots form the underground dwelling of the Prince, the crown reflects images of the changing seasons, strange music sounds from the tree and — above all else — it turns

89 All denominations in the section below marked in bold italics are mythological motifs that recur in fairy-tales.

out that the tree comes up as the **Keeper** of the miraculous power (*light*). The particularity of this personage is also proved by many functions it performs, which are flexible and changeable in the opera scenes. In addition, this inanimate but evidently very symbolic figure has the functions of a **Grantor of Magic Means** and also of a **Guard**, because it guards the entrance to the land of the dead.

The Underground Dwelling. The underground dwelling itself, with its darkness, the ban of light, and all its snakes, toads and cobwebs, appearing at the critical moment, must be well associated with the **Land of the Dead**.

The Witch. This character, who naturally has the power over this mysterious place, embodies the phenomenon of the **Mistress**. That means she is *a mother but not a wife* and she is a *sovereign*: a mistress of the animals (let us recall that after the Princess breaks the ban of light, the underground dwelling becomes a burrow full of snakes, toads and cobwebs). This gives an accurate account of the paired guard: with the Singing Tree as a sign of the sacred place and a guard of the entrance, the Witch is interpreted as the other **Guard of the Entrance**: “Death, at some stage, is conceived as a transformation into animals. But since death is a transformation into animals, it is a master of animals who guards the entrance to the land of the dead (i.e. to the land of animals) and gives transformation and thereby the power over animals” (Propp 1998: 170 – 171). Acquisition of esoteric knowledge and magic power is, in turn, a motif of initiation, because only one who has passed the rite can become a possessor of power over animals.

With all these functions gathered together, the Witch is an image corresponding to the character specified by Propp as **Baba-Yaga**, which is not quite an equivalent to the queer and intricate personage called Baba-Yaga as a distinctive feature of the Russian folk-tales. Propp detects a big muddle about mismatch of the type to the personage bearing this name, since it is often the case that a personage titled otherwise represents a typical Baba-Yaga, and on the contrary, the one actually named Baba-Yaga does not suit the type (Propp 1998: 147). He refers to the different roles Baba-Yaga can play in the narrative: of the donor, abductor, or warrior, but whatever the case is, she is functionally related to the complex of the dead, and the Witch of *The Singing Tree* pertains to the Baba-Yaga type therein.

The Initiation Complex

The latter is related to the two main personages, the Prince and the Princess, both of whom may be considered under the circumstances of being initiated.

The Prince: ban on sunlight and blinding. From the outset, we find the Prince a prisoner of the underground cell where the Witch holds him captive. It lets us surmise that he stays under **the ban on sunlight**. The display of this ban, as Propp puts it, has two forms: he always has to live under the ground in the darkness, and nobody must see his face — both forms encountered here. In fact, the test of darkness and isolation is a common theme in rites of initiation. Propp (after J. Frazer) relates this taboo to royal children (Propp 1998: 133 - 136). The result of the action, disguised in the fairy-tale about Prince Hatt, leads to *the accumulation of magic power*. The set of the magical tree (Border and Guard), the Witch (Mistress and Guard), and the dungeon — all that surrounds the Prince — similarly discloses his sojourn in the Land of Dead, implying that he is passing through the symbolical death.

Quite an important moment of initiation is connected with the ban and its breach. It is about the Prince being subjected to **blindness** when the Princess lights up his face. It is known that neophytes went through symbolic blinding during the rites: this imitation of blindness substituted for death. The events that followed were *the recovery of sight* and *the return* from the land of the dead *in a new shape* along with the acquisition of new sight (which meant forms of a mystical vision such as clairvoyance, soothsaying, the mystic aptitude of a shaman, etc.). When the Prince appears publicly for the first time (during the wedding), he is wearing *a hat*⁹⁰ and *a mask*, which still conceals him, and which the Princess only takes off after the destruction of the Witch (symbolic rebirth and recovery of sight).

The Princess: password, poverty, magic means, and blinding. The symbolism of initiation also accompanies the Princess and vests with meaning everything that happens to her. Firstly, she goes to the woods, as happens in reality when one is passing through a rite. This way is long because the next world is always separated from the world of heroes by an immense space, although in fairy-tales, this distance is usually only implied but not described.

Secondly, going to the woods, the Princess is provided with the branch of the Singing Tree. This is the subject, which we can interpret serving as a *password* to enter the next world, at the same time the branch is the transformed *staff* of fairy-tales, delivered to a personage before his or her travel. The implication of this motif is the following: the staff, together with some other things, is received by the dead because the way to the land of the dead is long and hard (Propp 1998: 144 - 145). Accordingly, we can consider the transformation of the Princess into an old woman and of her clothes into rags

90 Prince's name *Hatt* in Swedish actually means "hat". For this reason, in some of the English-translated sources, the name of the Prince is spelled as *Prince Hat*.

to be a consequence of this wearisome trip. The Princess' poverty is a symbol of suffering experienced during the rite.

That creates meaning of her passing through symbolic death, all the more so since she is also taken into the underground dwelling. Thirdly, it is only the Princess, who obtains the power by way of the light, i.e. a *magic gift* being result of the initiation. Finally, *her blindness* is related to the initiation, too: the Princess becomes blind but this circumstance can be understood as the opening of a special spiritual vision: in the last scene, she talks about an inner light she has gained.

The last step in this examination is formalising the mythological structure of the fairy-tale. Let us narrate the plot by its mythological invariants identified through the events of the basic narration. The main images of the fairy-tale are represented as the following motifs and personages of the myth:

- The woods = Sacred Place with Entrance.
- The underground dwelling = Land of the Dead.
- The Singing Tree = Border, World Tree, Entrance, Keeper, Grantor and Guard.
- The Witch = Mistress of the Land of the Dead and Guard.
- The Prince and Princess = Being Initiated or King's Children⁹¹ passing initiation.

The table below reconstructs the mythological context: the left column introduces the basic text of the narration, while the right column represents the revealed mythological structure:

91 Let's accept this point about the Prince, too, despite the fact that the fairy-tale introduces him as the son of the Witch. Mythologically speaking, there are two explanations for this hypothesis. Firstly, the Witch has her own special functions as the Mistress of the Land of the Dead and as a Guard. It implies that she deals with the other world and the Prince can be considered as her son only by convention, for example, he can be her son as long as he is in the Underworld or until he passes initiation. Secondly, he is called *Prince* and this status does not correspond to the Witch's position either, because logically a prince's parents are supposed to be a king and a queen. Moreover, the conditions both the Prince and the Princess are exposed to in the process (isolation and ban on sunlight), in reality are applied to royal children (as considered in detail by Frazer and Propp).

Prologue	
<p>The Singing Tree in the wood.</p> <p>A Witch keeps a Prince, her son, as prisoner in the underground dwelling in the roots of the Singing Tree, promising a ladylove for him on condition that she will never see his face in the light of day.</p>	<p><i>The World Tree in a Sacred Place, an Entrance with two Guards.</i></p> <p><i>The Land of the Dead: the King's son passes initiation. He is isolated and in darkness. He undergoes trials of the ban on sunlight.</i></p>
I Act	
<p>A Princess, the youngest daughter of a King, asks her farther, who is leaving for town, to bring her a branch of the Singing Tree as a present.</p> <p>She has seen it in her dreams and she has also heard the voice of the Prince in her dreams calling for help.</p> <p>Passing by the Singing Tree in the wood, the King wants to break off a branch but at that very instant the voice of the Prince sounds from under the ground.</p> <p>The King has to promise that the first maiden he will meet upon his return will be sent to the Prince and become his wife.</p> <p>The Princess turns out to be that maiden.</p> <p>Coming upon the Underworld where the Prince lives, she swears that she will never see his face.</p> <p>However, the intrigues of the Witch lead to a catastrophe: the Princess arrives to see her relatives, who tempt her by their questions; on the return to the Prince's dwelling she breaks her oath.</p> <p>The Prince becomes blind through light. His dwelling turns into a lair of snakes and toads covered with cobweb, while the Princess becomes an old woman in rags.</p> <p>The triumphant Witch takes the Prince away.</p>	<p><i>The King's daughter is going to pass initiation.</i></p> <p><i>The King's daughter arrives in the Sacred Place to receive initiation on having a password to enter. She undergoes the same trials.</i></p> <p><i>After some time she is allowed to visit her relatives.</i></p> <p><i>The King's son passes a symbolic blinding equal to death.</i></p>

II Act	
<p>The King looks for the Princess in the wood but only finds a beggar-woman. It is only after she has disappeared that he recognises in her voice his daughter's voice.</p> <p>Meanwhile, the Witch blackens the Princess in the Prince's eyes.</p> <p>Driven to despair, the Princess implores the Singing Tree to endow her with a magic power (light), which the Witch wants to possess, too.</p> <p>Having got this power, she starts blackmailing her rival.</p> <p>The Witch is willing to give the Princess her son in exchange for the power, and she gets the power.</p> <p>At the wedding the Prince appears before the world.</p> <p>Having met again, the Prince recognises the Princess by her voice.</p> <p>The Witch has assembled everybody at the wedding, wanting to demonstrate her newly acquired power, but at this precise moment the magic power kills her.</p> <p>While perishing, she blinds the Princess, but nevertheless, the Prince and the Princess stay together.</p>	<p><i>The King's daughter has experienced sufferings, and her essence has changed.</i></p> <p><i>The King's daughter receives magic abilities.</i></p> <p><i>The King's son gains new eye-sight and rebirth.</i></p> <p><i>The King's daughter passes a symbolic blinding that equals death. She survives and receives a special spiritual vision.</i></p>
Epilogue	
<p>The Singing Tree in the wood. Many years later, in their old age, the Prince and the Princess recall past events next to the Singing Tree.</p>	

Table 6. Reconstruction of the mythological content of the fairy-tale.
 Based on V. Propp and M. Eliade's schemes.

Interpreted in mythological motifs, the plot unfolds as a story of two initiation rituals running one after another. And, what is quite notable, is that both scenarios follow the same scheme:

1. Arrival in the Sacred Place
2. Undergoing trials (conditions: isolation and darkness)

3. Symbolic blinding (= passing through death)
4. Rebirth and return to the world in a new quality

The only difference that could be mentioned concerns the divergent temporal unfolding of the initiation performance: in the first case, the narration starts when the King's son is already experiencing initiation. Thus, the first action as the arrival in the Sacred Place is only implied, having been moved from the beginning of the plot to outside the plot. This scheme starts somewhere before, and finishes, in fact, in the middle of the plot. On the contrary, the initiation process of the King's daughter is demonstrated in full, from the very beginning to the very end, and is described with more extensive details.

Thus, the first act of the opera narrates the initiation of the King's son, and part of the initiation of the King's daughter. Her initiation in the end of the first act arrives at about the same moment of the ritual which begins the opera as the initiation of the King's son (undergoing the trials and the sufferings). The mythological information is coded with symbolical motifs, which follow the principles of initiation ritual, and thus the story of Prince Hatt proves to be much closer to myth than one might imagine at first glance. The hidden mechanisms of rituals continue to function in the present, in spite of our unawareness. The main narration is an activator, which pulls strings of the myth; therefore we still pass the rite every time we are reading the fairy-tale, and so we do as well when listening to the opera by Bergman.

The opera consists of twenty-two scenes, divided into two acts (fourteen and eight scenes, accordingly), prologue, interlude and epilogue. Among the personages, there are five main characters (the King, the Witch, the Princess, Prince Hatt, and the Fool) and a few sideline characters (the Fruit Seller, Princesses I and II, and servants). The choir also acts as a character, but has a variable role, as described below. The composition develops as a sequence of scenes that gradually and steadily lead to a stressful situation: it has a dynamically wedge-shaped structure culminating in the end, which is quite a typical form for Bergman. Both acts end catastrophically: the first act arrives at a breach of the ban and the consequences of this breach suffered by the characters (the temporary blindness of the Prince, and the transformations and separation of the Prince and Princess), while the second act resolves into the triumph of the Witch, her tragic death, and the blindness of the Princess—the actual *dénouement*.

Here, too, Bergman attends the golden section, a compositional zone often marked out by a stretched time as a sacred temporal strategy. In *The Singing Tree*, it falls on the turning point of the opera: Scene 4, Act II. This is

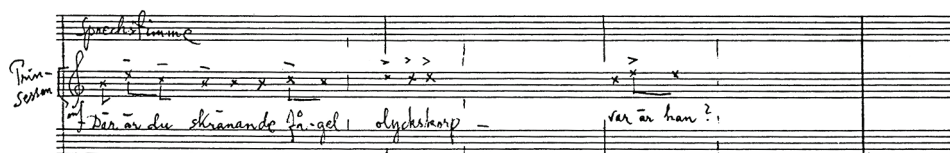
the biggest scene (its duration is almost sixteen minutes, compared to the average three-to-five minute duration of most of the scenes), built with an internal contrast, or divided into the two conditional parts: a mass scene at the Market Square, passing into a demonic, orgiastic dance, and a solo scene of the Princess interspersed with cues of the Fool. Contrasted to the first mass scene, this part carries out a retiring into herself and a concentration of the spiritual forces, because this episode of detachment or estrangement is related to the prayer of the Princess to the Singing Tree and the subsequent transference of the magical power. This overall structure and the contrast combination are somewhat reminiscent of Act V in Prokofiev's *The Fiery Angel*.

The prologue and epilogue frame this dynamic wedge-shaped form. Both scenes take place at the Singing Tree, which represents a magical world. However, if the prologue serves as an introduction to the realm of dark and a departure point, the epilogue, narrating what happened *after* the dénouement, is situated behind the story line. Nevertheless, dramaturgically, it is not a superfluous complement to the plot: after the critical moment — Scene 4 of Act II — the prologue and epilogue are the longest scenes of the opera (the prologue a little more, and the epilogue a little less than 10 minutes). Again, here one encounters the strategy, known from *Lapponia* and Bergman's other works, which marks out entering and leaving another temporal flow, sacred time — the strategy of dynamics (retardation). Also, the golden section is stretched in time, just as it was in Movement I of *Lapponia*. Among other things, this framed shape creates a cyclical effect, reflecting the mythological understanding of time as a periodic return to the origins of the world.

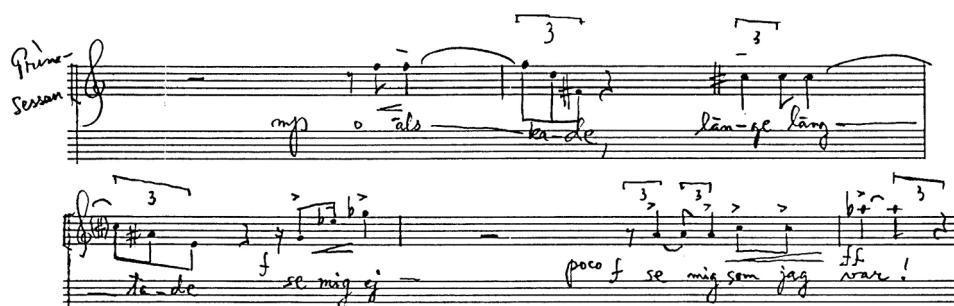
The mythological motif of the ban becomes the main engine of the course of events. It is expressed as an oath, which is either kept or broken. A breach of the ban leads to trouble, and all the following actions and steps are aimed at overcoming and eliminating this trouble. Strictly speaking, there are three oaths in *The Singing Tree*, realised in different ways, and all three appear in Act I (shown in order of their appearance):

- The promise of the Witch to give a ladylove to the Prince. She keeps it, but with a great deal of machination, which, post factum drives to deception.
- The promise of the King to give the Prince the first maiden he meets on return to the castle, which he keeps frankly — but that leads to the next train of events.
- The promise of the Princess to never see the Prince's face. The vow is violated though, owing to the Witch engaging in an intrigue. This occurrence inevitably becomes the mainspring of the action.

Every character in the opera is a subject to flexible vocal behaviours, and Bergman resolves every situation individually. Perhaps, the most important for him is representing a specific state of the character, and the character's behaviour under circumstances, exploiting his collected techniques beyond the strict dependence on constant qualities of the character. For example, at the moment when passions run high, in Scene 5 of Act II, the Princess and the Witch, squabbling, switch to the manner of *Sprechstimme*, which, otherwise, could be expected from the evil Witch, but could not be imagined in the kind and gentle Princess. Meanwhile, in scenes with the Prince, as well as during the prayer, the Princess's vocal gestures are more plastic and melodious than in other episodes.



Example 54. *The Singing Tree*, Act II, Scene 5.
Princess talking to the Witch: *Sprechstimme*. © Novello.



Example 55. *The Singing Tree*, Act II, Scene 6.
Vocal line of the Princess when speaking with the Prince. © Novello.

The Fool is quite an uncommon and even mysterious figure. In spite of his actual involvement in all events (as a friend of the Princess and her escort in travels and misadventures), the Fool is shown as a detached personage and his role embraces several functions. Above all, he is a philosopher who plunges into lengthy reasoning on abstract topics, and who comments or predicts events, taking at the same time a role of a commentator and analyst. Besides that, the Fool is a poet, because he expresses his thoughts in a very poetic and metaphoric form. In addition, he is a wisecracker and embodies exactly the type of humour inherent in Bergman and referring to

Christian Morgenstern's type⁹². Therefore, the Fool in the opera is an incarnation of the authorial voice, in the same way as the Shakespearean Fool is a disguise for Shakespeare himself.

Humour has been a necessary and imprescriptible part of Bergman's outlook. In life, as in art, his humour finds objects for witty jokes. However, this humour has a certain peculiarity: the sense is not always made explicit. Responding to an interviewer's question about his setting to music of Morgenstern's poetry, Bergman noticed: "I've always admired Morgenstern from afar. He expresses things quite differently from the way we do. His sense of humour is quite unusual, it almost goes beyond humour to something much deeper. I like the same sort of humour myself" (Hyökki, Kemiläinen 1991: 5).

Bergman's humour appears embodied in a symbol, irony, as playing with meaning and language games. Perception of life through humour was a secret of his vitality and resistance, because in his life experience, the composer had to defend his views on art, upholding his rights to write his music. Bergman's humour is also a reason for why it is difficult, if not impossible to unveil Bergman's real personality: "Cracking jokes is a sort of defence mechanism. It does not necessarily mean people know anything about the real me. In effect, I have masks and veils which I can raise or drop as I please. But humour is important, as life is otherwise so serious" (Ibid.).

Expressive musical features of the Fool are determined by scherzo gestures, his constant companions. His manner of musical speech is significantly different from the others: he only speaks in speech-singing manner, similar to Sprechstimme (that was a solution for Morgenstern's choirs of Bergman, too), very poignantly and abruptly. The instruments associated with the Fool, or his representative timbres are bassoon and contrabassoon, which are perfectly appropriate for his ironic style.

92 On texts of Christian Morgenstern, one of his favourite poets, Bergman has written three cycles: *Drei Galgenlieder* (*Three Gallows Songs*) op. 51a (1959), for baritone, two speakers and male choir; *Vier Galgenlieder* (*Four Gallows Songs*) op. 51b (1960), for three speakers and speaking (mixed) choir; and *Bim Bam Bum* op. 80 (1976), for tenor, reciter, male choir, and instrumental ensemble. Morgenstern drew Bergman's attention, above all, by his original technique of writing, stimulating unexpected musical experimentation, but besides that, by his inventiveness and a special sense of humour manifested in presenting a poetic text in a game manner and in playing with meanings.

Example 56. *The Singing Tree*, Interlude: orchestral scherzo in the scene of the Fool.

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Example 57. *The Singing Tree*, Interlude, excerpts from the Fool's monologue: speech singing. This type of notation in Bergman's score stands for speech-singing, close to Sprechstimme.

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Detached scenes of the Fool, leading one-sided monologue conversations with his puppet, alternate with scenes of action. At the beginning of the opera, these episodes of the Fool with puppet are more frequent as they follow every other scene (Scenes 2, 4, 6, 9 and 12 of Act I). However, as it can be seen, by the end of the act, the regularity of their appearance is loose, which is connected with concentration of action and general acceleration towards the catastrophe (the *attacca* principle is employed starting from Scene 11 till the end of the act). Afterwards, there are only two more scenes of the Fool: an interlude and the pre- culminating Scene 7 of Act II.

The puppet is a symbolic image. A speechless interlocutor of the Fool, it is present in six of the seven solo scenes of the Fool, thus automatically being included in the category of characters, though it is speechless. The puppet is a marionette manipulated by the Fool, but the other characters (the King, the Princess and the Prince) also behave like puppets, driven by hidden levers.

There is another uncommon character in the opera — the Singing Tree, which, in contrast to the puppet, has its own voice represented by human voices (choir and sometimes solos voices) and by orchestra. Here, in his opera, all discoveries that have been found by Bergman hitherto in choral sound are concentrated in one composition. The percentage ratio of the choir to soloists refers to other vocal-choral compositions of Bergman, such as the ones with non-European sound: *Bardo Thödol*, *Aton*, *Lapponia*, *Hathor-Suite*, etc. The embodiment of the Singing Tree voice is a very significant personification of the choir, or, more specifically, the choir constitutes a complement of the Singing Tree voice, because in order to make this performance magical, the sound of the choir and solo voices is completed with enchanting and “supernatural” orchestral sounds, mainly performed owing to the huge expanded percussion section. The orchestral complement, apart from the standard orchestral core, presents harp and thirty-four percussion instruments designated for five performers. In addition, many of those percussion instruments are used in multiples. Bergman has not exceeded this number in the percussion group anywhere else!

Handwritten musical score for "The Singing Tree". The score is written on multiple staves, including Tuba Solo, Cello, Soprano Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, and Viola. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p, f, con sord.). There are also handwritten annotations in Russian, such as "desert plus lamentation", "individual", and "varje qeure warden strike individualt".

Example 58. *The Singing Tree*. Choir and orchestra as the voice of the Singing Tree.

© Novello.

The sound of the choir that serves to represent the Singing Tree but also to depict a background — landscape or environmental soundscape (which are interconnected and even hardly separable from the Singing Tree image) — is approached in a manner similar to the sound of those landscape sketches from *Lapponia*, being at the same time quite graphical and visual.

These are once again mysterious surreal voices, the sound continuum and undifferentiated non-tempered sounds that remind us of the sound of the universe, created by vocal or orchestral voices, and elaborated in Bergman's other experiments: from whisper and talking to singing and shouting, those sound-making strategies are resolved into sound incarnations of the space and the cosmos.

Even in cases when the substance of sacred time and space may not be expressed in graphic notation, the musical representation is still in fact graphical, and otherwise can be introduced through straight lines (and elongations) and different kinds of waves. This function of the choir and orchestra may be designated in general as representation of the magic world and sacred time. In its other appearances, the choir assumes the role of a commentator of events (therefore, sharing this function with the Fool), or else, the choir represents participants of the events in crowd scenes (as in the choir of courtiers, the choir of grotesque women at the market-place, or the choir of men).

Handwritten musical score for the Prologue of *The Singing Tree*. The score includes staves for Shell, Gong, Taunt, Gong, C. bass, and Dr. 3. It features various musical notations, including notes, rests, and dynamic markings like 'p', 'mp', and 'pp'. Above the staves, there are five circled numbers 1 through 5, each followed by a duration of 5 seconds. The score is written in a stylized, handwritten manner with some annotations like 'Col legno' and 'sul pont.'

Example 59. *The Singing Tree*, Prologue, first bars of the opera.

Graphic elements of the score that represent the sound of the universe, sacred time, and the magic world: Prologue is set at the Singing Tree.

© Novello.

297 6" 298 6" 299 6" 300 8"

imprevisando (de ensueño)
 asengama oinger indin-
 midelst de angler
 torana)

x) 1. vlt. oh
 (p) gliss gliss
 oh oh

Ten

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

Bass

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

en — sam en — sam en — sam en — sam en — sam

Example 60. *The Singing Tree*, Act I, Scene 5. Graphic elements of the score.
 The scene is set at the Singing Tree: the King and his court approach the tree in the forest.
 © Novello.

Connections with the ritual and, by means of the ritual with sacred time, are also expressed through essential genres, projecting a ritual body into the opera space: these are a dance and prayer. There are few scenes functioning as a dance as such, and working for the mythological core of the plot, which share a ritual background. For example, an insane, otherworldly country dance, provoked by the Fool in Scene 9 of Act I ("Now we will dance a country dance. And Satan leads the dancing.."). Its wilderness calls to mind the lunacy of the energetic rhythmical spontaneous-like expression of the second movement in *Nox* and Morgenstern's *Galgenlieder*. Ostinato figures constitute all, instrumental and choral, parts.

Another example is the ecstatic dancing in which result the tirades of the Fruit Seller, offering his goods and singing of joy and pleasure of life (Act II, Scene 4). It sounds more like marching, however — in both cases, the ritual nature of a dance is well marked. It could be associated with an entranced dancing and expression of Bergman's dynamic aspect of emotional eruption and exaggerated rhythmic activity. Speaking of an M-space, the appearance of this rhythmic ritual nature, again, reminds us of Morgenstern's *Galgenlieder* and moreover, it refers to Movement III of *Hathor* (*Pharaoh Comes to Dance*).

The musical score is written for a large ensemble. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). Below these are the voices of a choir (Soprano, Alto, Tenor, Bass) and a soloist (T. p.). The score is marked with measures 586, 587, and 588. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *sf* (sforzando) and *f* (forte). The lyrics "en dans en dans en dans med" are written under the choir parts.

Example 61. *The Singing Tree*, Act I, Scene 9. "Insane" dance provoked by the Fool.

© Novello.

By prayer here is meant the episode where the Princess is appealing to the Singing Tree, asking it to grant her power and light. The semantic context of this calling for help is a prayer, while a prayer style naturally includes attributes of the sacred temporal model, its design and strategies. Acquisition of the magical power is an immediate result of the prayer. The musical

structure is based on the manifestation of a ritual principle: a repetition and renewal (proliferation) of the motifs that display strategy of reversibility. As time passes, vocal gestures become more ecstatic, and that includes strategy of dynamics (ascending and acceleration).

The musical score is for a scene from *The Singing Tree*, Act II, Scene 4. It features a vocal line for the Princess and a piano accompaniment. The score is divided into several systems, each containing musical motifs labeled A2 through B3. The lyrics are in Swedish and Russian. The score includes dynamic markings such as *p*, *mp*, *f*, and *cresc. e string*. The motifs are marked with the same letter (A or B) to indicate repetition and renewal. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Example 62. *The Singing Tree*, Act II, Scene 4.

Prayer of the Princess: reversibility and proliferation, or the principle of repetition with renewal. Similar motifs are marked by the same letter⁹³.

© Novello.

⁹³ Some long pauses between phrases omitted.

6.4. *Nox*, a New Cultural Fusion

Written for baritone, mixed choir, flute, cor anglais, and percussion (one player) in 1970, *Nox* (*Night*), op. 65, is a glaring example of introduction of a M-space into a text, the background of which can at first be identified as European. It is the more interesting because *Nox* is a work of a transitional period, born at the same time as *Hathor* (a year before), in which Bergman's multicultural scoring is still forming. Bergman applied four poetic representations reflecting the subject of night as texts for the four movements of *Nox*. The poems, written in different languages, belong to European poets of the twentieth century: Italian Salvatore Quasimodo (Movement I, *Alcmane*⁹⁴), German Hans Arp (Movement II, *Schwarze Eier*⁹⁵), French Paul Eluard (Movement III, *Un seul sourire*⁹⁶), and Anglo-American Thomas S. Eliot (Movement IV, a fragment from *East Coker*).

The topics, indicated through the poetic text and topic-markers such as titles, are neutral in the sense of non-European cultural entries, they do not give a clue but to cultures of European circles — a fact that suggests a horizontal European mixture as a default type of an M-text. The only exception given by the text is Alcman's *Nocturne*, dating back to Ancient Greece, though the nocturnal text of the poem scarcely speaks in that context.

*Asleep are the mountain peaks and the ravines,
And the headlands and the torrent beds,
All the creeping things the black earth nourishes,
The mountain beasts and the race of bees
And the monsters in the depth of the purple sea;
Asleep are the tribes of the long-winged birds.*⁹⁷

The poet depicts universal nocturnal sleep, the only irrationality being the hypnotic context of the sleep, with the entire world immersed in it — making this sleep approach a hierophanic interpretation. Hence the notion of sleep covers the meaning of eternity: just to mention, for instance, Greek mythology that tells us of Zeus coming down to Earth and turning one night into three. By this action, boundaries of time have been stretched, while the reality has been metamorphosed into irreality, and historical time into sacred time.

94 Actually, it is Quasimodo's translation into Italian of a fragment from the ancient Greek lyric poem by Alcman (7th century B.C.), famous as *Nocturne*.

95 Germ. *Black Eggs*.

96 Fr. *An Only Smile*.

97 English translation of the original fragment in Greek, taken from: Boitani 2007: 124.

The text of Movement II comes from surrealistic poetry, which offers an odd confluence of images that seem to have been generated by an altered state of consciousness, either spoken by a lunatic seeing his own reality, or by an (entranced) member of a traditional culture narrating a mythological event, using a symbolic language. There is something ritual in this verse that brings up familiar objects as odd and unfamiliar, while the music in this part is reminiscent of the Jester's musical characteristics in *Det Sjungande Trädet*. In either event, the text captures the shadiest, darkest side of the night: the hard and even hostile power, which night has over the world.

The third movement is the area of subtle matters. Night appears as a poeticised image, highly spiritual, lyrical and sublime, singing of a love poem after Paul Eluard. In Movement IV, Bergman goes for a fragment of *East Coker*, which is a part of *Four Quartets*, a set of four poems. This part, after Eliot, is called by the name of an old English village⁹⁸, and it releases a ritual background of the night as a time of mysteries and rites. The text tells about a matrimonial dance, driving to a frenzy and ecstasy, in which marrying couples are whirling (to be compared with Scene IX, Act I and Scene IV, Act II of the opera).

It would be impossible to skip over a certain sequence of these poems. Alcmán's hypnotic fragment, stretching the time, opens the composition, dedicated to the theme of night. Two texts in the middle do not give a reason for a similar understanding of the context as a sacred moment, though the text of the second part may be interpreted as a production of an altered state of consciousness. Nevertheless, the last part responds to the time condition stated in *Nocturne*, because it deals with a ritual action going on around the fire.

In addition, Eliot's second quartet, as well as the whole cycle of *Four Quartets*, is a philosophical reflection on the topic of time. A leitmotif, drawn through all quartets by Eliot — the idea of combining the past, present and future, or the idea of storing events in time — is taken from the temporal philosophy of Henri Bergson and British metaphysician Francis Herbert Bradley, in whom Eliot took great interest for life. There are two key phrases in Eliot's second quartet, *East Coker*: a line that begins the quartet and the concluding sentence — "In my beginning is my end" and "In my end is my beginning".

98 *East Coker* is the second of the four Eliot's quartets. East Coker is the name of the village where Eliot's remote ancestors had lived before emigrating to America in the 17th century. The titles of the other quartets - the first, *Burnt Norton*, the third, *The Dry Salvages* and the fourth, *Little Gidding* - are also based on the names of the following real geographic places, respectively: an estate, a rock formation and a small village.

The key phrases, however, are not included in the text fragment used in Part IV of *Nox*⁹⁹, i.e. they remain beyond the actual musical events of *Nox*.

In essence, contextually, the framing movements of *Nox* reveal the following connection: the first part indirectly refers to the concept of sacred time and could provide an entrance to sacred time. There is an obvious analogy between night stretching of time and the eternity of sacred time. This is a link that keeps connected movements correspondent to different cultures. In the fourth movement, there is no myth per se, but a ritual, i.e. a re-actualisation of myth and sacred time by means of the ritual.

Incidentally, the first poem, linking us to the image of sleep, has a further reference to other realities in addition to the extended time: in many cultural traditions, sleep is compared with death. In particular, in Greek mythology, Hypnos and Thanatos (Sleep and Death) are twin brothers, sons of Nyx (Night) and Erebus (Darkness) (Eliade 1995: 129). This is a significant factor: for this reason the notion of waking up often connotes with the soteriological meaning of spiritual awakening, and the final liberation. Sleep is an important motif in the initiation complex. In addition to death, it is usually associated or identified with other irrational phenomena such as ignorance, oblivion, numbness, or a state of intoxication. Practically the same traits were attributed to the sleeping ones and to the dead ones, who are considered to be in the underground kingdom (Eliade 1995: 123). Thus Alcman's image, though being lyrical, must serve as a channel to the realm of the altered reality on the other side of consciousness.

Although Bergman chose European authors of the texts, it needs to be considered that by the time he composed *Nox*, he had a large non-European experience. And it also must be noted that Bergman had already used texts of the European tradition containing non-European elements. One of the earliest examples of touching upon the "non-European" Europe appears as *Turandot* at the turn of 1950, on a Swedish poem by Hjalmar Gullberg, for voice and piano¹⁰⁰. Commenting on the oriental origin of the story, Bergman acknowledged being conscious of them: "I may have been attracted to the text at first and later become interested in the Oriental elements in it ... There may be a primitive feature in *Turandot*, e.g. in the form of quarter parallels." (-Bondsdröff: 7). The very choice of the subject of *Nox* — night and her four appearances — in the context of Bergman's creation can be estimated as a link to traditional cultures, for which night is a mythological time, the time of

99 Eliot's quartet is written in five parts, but Bergman uses only a fragment of the entire text.

100 According to Juha Torvinen, first time non-European elements appear even earlier, in *Ensamhetens sänger* (Songs of Solitude) op. 27 (1947).

rituals and mysteries, and besides, the only time when myths can be re-actualised.

Metaphysical knowledge of the universe rests upon comprehension of unity of a man and the universe. This comprehension in traditional and mystical schools is based on various alternative methods of cognition such as trancing, meditation, and contemplation, supporting a state of mind in which one's thinking stops and one experiences a current reality in order to receive emanation from the universe. It challenges the personal habitual attitude towards reality, and requires an altered mind and changed perception. By all appearances, Erik Bergman has had a natural bent for such qualities and predisposition for a meditative mind that enabled him to experience reality in a similar mode, and to approach cultural comprehension of reality.

Finnish conductor Eric-Olof Söderström remarked that Bergman lets nature and literature freely influence himself (Söderström 1987: 16). While Bergman's spouse, Solveig von Schoultz, pointed out that their travels east together have brought the accumulation of a particular spiritual state. She also delivers an important detail in stating that Erik Bergman has already had an original contemplative position towards reality, and he has also developed an ability for absorbing the surrounding silence. However, over time, this feature of Bergman has evolved, because the composer has appropriated similar modes of perception from non-European cultures (Schoultz 1983: 89 - 90). Here is how the composer presents this idea himself: "In Asian cultures, people know to be intensely quiet. Westerners may think them lazy but they have learned to ponder things. I find it useful to go there to listen to the silence. I seek out silence a great deal. I like to be alone, although I also know to be a good company" (Hyökki, Kemiläinen 1991: 5).

Let us observe that the night topic has taken a constant position in Bergman's works, although covered differently. Surprisingly, Bergman returned to representation of night many times, while unaware of this fact himself, because most night images appear as movements in a multipartite composition. The regularity of reappearance can not be accidental: however Bergman was amazed when this curious circumstance was pointed out during an interview¹⁰¹ — he agreed with the power of fact on recognising that it was personally a theme of great significance.

The first representations of the night theme had been sketched before his M-texts were mainstreamed, that is before *Rubaiyat*. In 1946, according to my observation, the first "night", *Majnätter*, was written¹⁰². Next was the third

101 Shpinitzskaya, Julia. Personal interview with Erik Bergman. Helsinki, 2000.

102 Sw. *May Night* op. 20, for soprano and orchestra, text by Jarl Hemmer.

movement of *Aton*, called *Night*. In the mid-1970s, the night representations arose several times, written one after another: the second movement of *Hathor Suite* (*The Sky Has Carried The Night*), *Midsummer Night* from *Lapponia* with evident ritual overtones, *Fisches Nachtgesang*¹⁰³ from *Bim Bam Bum* on a wordless text of Christian Morgenstern, in which an exotic effect of singing into a seashell is used, *Midnight for guitar*¹⁰⁴, and *Voices in the Night*¹⁰⁵. *Orchestral Sub luna* (1990)¹⁰⁶ was born as four nocturnes. Some of those titles not only mark the subject of night, but also the mythological aspect of time and space represented by night perception, while darkness and light are also polarised in *Det Sjungande Trädet*.

Bergman encourages the model reader to such a reading of *Nox* by his relationship with the literary text: selection of texts, their grouping, mutual arrangement, and intertextual references. In turn, musical solution suggests interpretation of night as an irrational phenomena, at which point a fused sound and temporal strategies take relevant positions as if music activated the semantic threads of the text that cause a mystical interpretation. The soundscape highlights a mystical tone and responds to the mythological and sacred meaning of the text. Thus, throughout the work, a unity of tone and state can be defined as an expression of the essence of the night and its mythological aspects.

Just as the vision of reality and relationship with it for traditional cultures lie in their understanding of an irrational and sacred nature of the world, this background gives Bergman's music irrational aspects, too. There is no need to rely only on auditory sensations, although they suggest musical parallels on their own: Bergman's viewpoint is clarified in his brief author's preface to *Nox*, in which he explains the meaning of ostinato techniques, applied to a greater or lesser extent in all movements of the composition. This technique introduces the image of a rigid, inexorable force of night, which holds people in captivity. Though this force during the four movements is transformed in several forms, there is a shared technical background, an integral approach that reveals the nature of representation, and maintains the unity of the image.

Individual manifestations of ostinato in every part range from formulas that could be called micro-ostinato, as mini-formulas repeated only a few times or partially within the one part, to poly-ostinato structures. There are rhythmic ostinato (ostinato patterns at the same pitch, for instance by percussion), rhythmic-harmonic formulas strictly repeated, and in addition,

103 Germ. *Fish's Night Song*.

104 Op. 83 (1977).

105 Op. 84 (1977) for baritone and male choir, wordless.

106 Op. 116 (1990).

a variety of ostinato, where rhythmic repetitions go along with changeable rhythmic-melodic patterns. Ostinato technique, like a pivot, connects the movements of *Nox*. There is no common ostinato formula applied to all movements as a leitmotif; however, the constancy of the ostinato technique in its variants is a strategy to convey the mystical sacred origin of night and its ritual essence.

The rhythmic principle — a driving force of the composition — was not a prevailing textural component in European music prior to modernity, but it is a determinant and sometimes a single factor in non-European music subcultures. For instance, the intonational development of a Middle Eastern tune depends on its rhythmical characteristics, while a rhythmic formula is the foundation of a melody: it is subject to renewal, but at the same time needs to be repeated (Rustam-Zade 1997: 184 - 187). The ostinato of *Nox* seems to have originated from that principle: it occurs not only in direct, strictly repeated forms, but is often hidden within the same part as micro-rhythms and micro-repetitions. Another example of music with obvious rhythmic dominance is the African percussion ensembles, where rhythm is the major musical element, and polyrhythm is the major principle of organisation.

Rhythm for Bergman takes one of the central creative positions. Solveig von Schoultz believed that he possessed a strongly individualised sense of rhythm, which played an important role in his life and work. Often, his temperament as well as his dramatic quest found a representation through rhythm (Schoultz 1983: 90). It is easy to notice that in *Nox*, written for baritone, mixed choir, flute, cor anglais, and percussion, the author employed sixteen percussion instruments — against a super-chamber instrumental complement including only two melodic instruments (flute and cor anglais).

Movements of *Nox* present a contrast of passive, contemplative, fixed states versus chaos, energy, eruption, and hyperactivity. They alternate by contrast, up to polarity: movements I and III are rhythmically balanced and tranquil. The rhythmic constancy in the first part, supported by a sonoric sound of clusters, should express, according to Bergman, the onset of darkness and immersion of all the world in sleep when night is falling.

Bergman's choice of sonoric expression and static forms emphasises in sound the motifs of sleep predominant in the text. Sleep and its concomitants — immobility and numbness — are represented in measured alternation of clusters in choir, reminiscent of a lulling. Besides, the power of sleepiness is involved in an iridescent sound palette, in which all twelve tones of the chromatic system are shimmering. The clusters take turns in a strict sequence and, together with the ostinato technique, they form an effect of an

enveloping and lulling darkness, dulling sensitivity and falling into the depths of unconsciousness.

Example 63. *Nox*, Movement I. Clusters and ostinato technique.
Micro-repetitions in baritone. © Fennica Gehrman.

In addition to the main ostinato effect constantly produced by choir voices, some percussive ostinato repetitions join in, providing the sounding with lines of long stretched duration, however, they rather perform a sonic colour function (suspended cymbal and vibraphone, later tam-tam). The part of solo baritone is interspersed with micro-repetitions of rhythmic formulas: their recurrence is not regular; instead, it creates patterns of repetition with

renewal, which makes the cyclic principle more irrational and, comparatively speaking, comply with the aforementioned Middle Eastern principle of rhythmic development. Ostinato, as manifested in Part I, corresponds to the experience of the immensity of time, or eternity. It causes protracted soundings that represent time as an immobile stretched structure. Thus, it shows connections with the specific mythological level of the text, or with the myth implicit behind the text.

Meanwhile, Movement III is a subtle portrayal of the lyrical side of night, and the ostinato release here is little, if anything. This movement is as unrestricted in rhythmic and sound expression as the first movement is even and monotonous. These two parts both represent the passive state in the opposition passive/active, but constitute a clear antinomy in the plan of expression. Instead of repetitive ostinato patterns, Part III tends toward a linear texture. Here a female face of night comes into force, whose magic is attracting, luring, and enchanting. The rhythmic principle is truly significant, but presented differently: whether it is the contrapuntal parts of choir and soloist or of flute and cor anglais in the instrumental interludes, they are rhythmically very diverse. Only at the end through linearity and rhythmic diversity ostinato appears for a short time, masked in the soft chords of the choir.

A real breakthrough of rhythms takes place in Movements II and IV. The second part recreates the active aspect of night and accentuates masculinity in its appearance. Here the powerful steadfast force of night is demonstrated openly and most vividly, while ostinato becomes a dominating factor. Part II demonstrates the capabilities of possible ostinato forms. The texture of overlapping ostinato forms (their quantity is accumulating by the end of the movement) could be interpreted even as a representation of a giant working mechanism, a huge machine, similar to the technique used by constructivists for their industrial musical patterns. However, a rational concept behind the force of night is a seemingness. The irrationality of the night and the concepts included in its semantic field (sleep and death) are close to the primordial state of chaos, because a return to the origins of the world through the ritual re-actualisation of the myth is a return to the point that coincides with the creation of the world. That instant borders on the pre-cosmic state, the situation of chaos (Eliade 1995: 92 - 94). Here is a reason why, in the second movement, there is no place for a mechanistic uniform pulsation, which constitutes the rationality of mechanisms.

The musical score is for a scene from 'Die Fledermaus'. It features four parts: Guiro, Xilofono, Baritone, and Coro Ten. The Guiro part has a tempo of 126 and a 3-second measure. The Xilofono part plays a rhythmic pattern. The Baritone part has a recitativo, libero section with the lyrics 'Die Flüsse springen wie Böcke in ihr Zelt.' The Coro Ten part has a Sprechgesang section with the lyrics 'u - - - hu'.

Guirò

$\text{♩} = 126$ 3"

p *p* *mp* *p* *p* *mp*

Xilofono

p

recitativo, libero (mit Sprechstimme)

Baritone

f Die Flüsse springen wie Böcke in ihr Zelt.

Sprechgesang

Coro Ten.

glissando *gliss.*

mp *sf* *mp* *sf*

u - - - hu u - - - hu

Example 64a. *Nox*, Movement II, beginning. The capacity of ostinato forms. © Fennica Gehrman.

col bacch. 4

2 Blocci

Woodchimes
Guiro

Xilof.

Sopr.

Alto

Core

Ten.

Basso

stürzen, springen, pauken, knallen Narrenschellen, Trommeln, Peitschen, Gewitter, Esel, Eber,

Temp.

Gr. Cassa

Xilof.

Sopr.

Alto

Ten.

Basso

Ohren, Augen, Schatten, schwarze Eier, Peitschen

Example 64b. *Nox*, Movement II, ending. The capacity of ostinato forms.
© Fennica Gehrman.

On the contrary, the polyrhythms of different parts may seem like aleatoric combinations. By the end of the movement, individual rhythms cannot be heard at all, absorbed into the chaotic mass of shrill accent shouting and glissandi. In this movement, an expression of rhythmical emancipation and aleatoric freedom, Bergman again approaches a graphical score, and the appearance of it is closer to *Lapponia*; however, it is still an experimental solution.

This is the only movement represented in graphic notation, and there are no second notation bars: in the score, there are neither bars nor measures at all. Instead, during the entire movement, the xylophone plays a non-stop sequence of twelve sounds of equal duration, while each of those series is reckoned for three seconds: thus, the motion of all the parts is a subject of strict organisation. Therefore, the xylophone's part performs the function of a metrical structure, a framework, guiding other parts, and with which other parts must be aligned. The xylophone's rhythmical construct substitutes for the second bars. Concerning the aleatoric indeterminacy functioning inside the metric block, such as the xylophone sequence bar, in the beginning of the part, the evenness of the motion is broken by asymmetrical rhythms of percussions that fall on different beats of these conditional bars, and later on, this impression of irregularity is reinforced by the random shouts of the choir.



Example 65. *Nox*, Movement II. The xylophone sequence bar. © Fennica Gehrman.

All this dramatic night action, according to Bergman, must revolve around the recitation of baritone (and the ostinato of xylophone, of course). The aleatory-based design is generated primarily by a directed (controlled) improvisation of choral parts supported with graphic notation. The singers, according to the author's own instructions in the score, must not have exact pitch, and must vary syllables (vowels) that changes the sound articulation. In the choir, text is provided only for bass singers — Sprechgesang, performed with a talking voice, or in a “talking-singing” style, and from different vocal positions. Generally speaking, the text is distributed among vocal parts unevenly: full text runs only in the baritone's recitation, certain words and word combinations are assigned to the bass singers, and finally, asemantic syllables are exclaimed by other choral groups (uhu, hou, höu, hu, hö, etc.).

Movement IV is a culminating point of complex composite rhythms. The subject of Eliot's quartet might have been leading Bergman to this solution: the action unfolds from the painting of a night landscape to an ecstatic dance taking place around the fire. This dance is not embodied in tune, but is suggested as a state of dance set up by a rhythmic ensemble.

The final movement is a summarising type, embracing night representations and all states of the previous parts, as well as different techniques including ostinato and linearity, recitation and vocalisation. It opens by flute, cor anglais, and choir: mysterious, mystical melodic timbres that offer a sacred ambience, as in Bergman's Egyptian works, especially *Hathor Suite*. The peculiarity of the chosen timbral combination of voice, flute, and cor anglais is also grounded in cultural preferences for the timbral aspect of the sacred sound release. The melodic motifs of flute and cor angles are supported by clusters of the choir. In further development, more parts are added and superimposed on each other; thus rhythmic counterpoint and interaction of rhythms become more complex until eventually, all is crowned by the final culmination, corresponding to an ecstatic state.

A curious remark could be made about the very beginning of this movement, where the chaotic sounding of voices and instruments provokes a paradoxical association with Boulez's work, as if the "hammer without master" was about to enter its part, completing the great rhythmic discord. There is also an anticipation of the irrational "hammer" in the lyrical third movement, caused by the combination of independent linear parts in their simultaneous sounding. However, in movement III, it amounts to nothing more than expectations, while in the final movement, the "hammer" indeed joins in the "acting" instruments. The "hammer" is featured as bongo, which almost from the beginning of the movement makes short rhythmic sections of four semiquavers. As the general complexity of the rhythmic pattern grows, the rhythms of bongo also become more differentiated.

The instrumental complement of *Nox* and its instrumentation serve to express rhythmical emancipation and differentiation. Firstly, it is the use of sixteen percussion instruments, natural cultural representatives of the rhythmic principle. Secondly, the vocal parts sometimes are sung in a percussive style. And thirdly, rhythmical differentiation in the melodic parts of flute and cor anglais is extensive. The powerful and even straightened rhythmic phenomenon of *Nox* brings to mind Bergman's other non-European works. This is one of the answers to what is an M-space here, in a composition with no apparent references to cultures outside Europe but with the independence of its rhythmical factor implying radical rhythmic types of music originating in

Fl. *grazioso*

C.ingl.

Bongo

Barit.

you can hear the music of the weak pipe and the little drum

and see them dancing around the bon-fire

Example 66. *Nox*, Movement IV. Bongo as a “hammer”. © Fennica Gehrman.

non-European subcultures, and with the sonoric and aleatoric effects it delivers. The rhythm assumes unconditional supremacy among the elements of texture, along with the fact that, ritually speaking, it also releases the energy of the sacred, the Creation. The interchange of positions in the hierarchy of European musical components with sonoric and rhythmic aspects coming on top of it in place of melodic and harmonic elements has been recognised after Debussy, and can be considered as an establishment of a previous M-space, too, influenced by non-European cultures already on that historical stage.

One more hidden factor of the M-space is the melodic unfolding. The melodic lines follow monodic principles, in which each single tone is filled with meaning, i. e. the line is structured according to processuality and coordination driven by the parameters and processes of released sound. Included within a system of primary sciences, among them being mathematics, astronomy, and philosophy in Greece and in some Asian cultures, music theory and

practice was related to the exact sciences. The science of Hindu music in Sanskrit, called *prestara*, meant “mathematical arrangement of rhythms and modes”, as mentioned by Khan (Khan 1997: 126). The structure of modes and relations between the sounds inside the modes was explained according to natural law. Tetrachords and pentachords were respected as natural modes thought to have a strong influence on man. Understanding of that impact led to the definition of an individual semantic function for each mode.

In traditional Arabic music, disclosure of a mode should occur through the formation of each tone. The peculiarity of tone correlations is manifested in the multifunctional role and independent behaviour of each tone and in the shift and variability of the fundamental tones, marked rhythmically and metrically. A composition is based on bringing tones through different stages; meanwhile, the result of that long unfolding is the attainment of the tonic (Rustam-Zade 1997: 184 - 187; Ammar 1984: 4 - 5). In this issue, the approach to the sound resembles the one defined and concluded after the properties of released sound.

The principal modal basis supporting Bergman's compositions is the twelve-tone scale, which, however, he uses each time in a new and innovative way. Thus, there are some irregular details about operating the twelve-tone technique in *Nox*. For instance, the choir almost always functions as a cluster background, already reaching the full twelve-tone scale during the first few chords.

The part of solo baritone cultivates a different logic of development. In the active energetic Movements II and IV, the vocal part supports the general polyrhythmic mass as one of its counterpoints, and also represents the percussive possibilities of the human voice. The replacement of a melodic line with non-singing vocal technique (Sprechstimme in Movement II and talking or scansion after notated line in Movement IV) serves to strengthen the rhythmic principle.

However, in Movements I and III, which are directly oppositional in content, the vocal parts rest upon small modes. In movement I, the melody unfolds based on the chromatic scale enclosed within a tritone, which can be classified as a tetrachord with split tones (es/e - f/fis - (ges)/g - as/a) - that for some systems of modes with variable pitch are a norm. In Movement III, the modes are different but the concept of mode-making remains similar: they are hexachords and pentachords with split tones. Bergman's strategy of unfolding tones inside a modal structure reveals their ambiguity and multiple meaning rather than a precise functional sense given to every tone. This tendency, for instance, is evident in this movement, where each tone of the baritone is immediately repeated (two or three times), so that selecting a sound as a reference (in the sense of a fundamental) is complicated.

Bergman implements interpenetration of music principles that originally belonged to cultures of different typologies. His creative work shows that in this implementation, he had a consecutive experience, that can be observed in the M-space of a universal level, which serves as a ground for many works, including an M-space that was formed as a new information space in earlier compositions. *Nox*, being a product of a synthesis in a cultural sense, is based on a range of mental forms and artistic strategies that lets us distinguish in it a significant M-text. Analogies, references and topics open its relation to Bergman's specific works. It contains an M-space formed previously but it also becomes a new stage in the formation of the M-space, which appears in his later works.

The composer proposes a subject open for a polysemantic reading and referring to ancient mythology and hierophanic phenomena. A principal symbolism of the main image is supported by irrational moments in technique and by integration of diverse musical material that simultaneously involve pre-texts of different cultures. The concept of night creates many senses as mentioned above, meaning simultaneously sleep and death, oblivion and numbness, the transition into the power of the mythological consciousness and the chaotic state of the world — into sacred time. Some of these meanings defining the concept of night connote movement, rhythm and ritual, while some of them receive connotative meaning of the cosmic game and sacred time. Harmonic colouring realised in composition is coordinated by sonoric solutions. Sonoric principles define the choice of instrumental complement and orchestration, functions of the instruments (and voice, speaking of *Nox*), and playing strategies. Without involving cultural material directly, Bergman's approach reveals re-evaluation of musical components and their values. Melodic factors give way to rhythmic primacy, and a textural poly-rhythmic thematic principle replaces melodic themes.

Some analogies and semantic connotations appear in comparison with Boulez's *Le Marteau sans maître*, in which non-European pre-texts have been declared as well. Some fragments of *Nox* by the emancipation of the parts interwoven into a single sound mass cause a direct reference to Boulez. As is well-known, in speaking about this work, Boulez declared his intention to enrich and update European musical language by using some techniques of traditional schools (although without a uniting conceptual platform), while his treatment of the composition approaches a non-European aesthetic. Boulez has modelled an M-text, mixing in pre-texts of non-European cultures, through specific techniques of playing eastern instruments that naturally caused disruptions in the established European cultural pre-text. A model listener would be expected to perceive that modified model of a European

text, and respond to the non-European irrationality of *Le Marteau sans maître* and *Nox*.

Thus, tracking down topics would bring us to a discussion of the universal M-space, because starting with the distinction of European and non-European settings of the composition and finding non-European entries, a model reader would arrive at detection of the M-spaces set up in Bergman's compositions. Movement II is the only one that includes some graphic notation design in glissading choir, crescendoing towards the end — and that is a topical entry leading to such an extension as the representation of a storm in Movement IV of *Lapponia*, and giving one more semantic thread for interpretation. (See graphic design in *Nox*, Movement II and storm graphics in Movement IV of *Lapponia* in Examples 64a, 64b and Example 30.)

Also the pattern of choral texture in the beginning Movement III of *Nox* — the harmonies moving in high voices — resemble the strategy set later in Movement III of *Lapponia*, in which thirds move in high choral voices, although in a slower tempo and around the core third.

Flute and cor anglais featured in Movements III and IV are topic-markers referring to the instrumental complement and instrumentation of *Hathor* (written just a year later) and to the integration of cor anglais and clarinet in *Aton*, thus setting up the M-space of the Egyptian compositions. The timbres of gong, delicately clanging glockenspiel, crotales, wind chimes, and suspended cymbals in the end of the Movement III are representatives of the sacred instruments of enlightenment. Use of them as a protracted sounding in the very end, on the one hand, refers to *Bardo Thödol* and to the attainment of illumination, or culmination in trance, i.e. sacred time. On the other hand, it is reminiscent of the delicate instrumental solution in the third movement of *Hathor* that stands for an entranced ritual dance. In the meantime, the dance of the last movement of *Nox*, as Bergman's representation of a ritual dance, intertextually leads to the ecstatic dance of *Det Sjungande Trädet*.

The multiphonic paradigm of released sound appears as clusters extensively applied in the score, the more so in Movements I, III, and IV. Protracted soundings involve potential of the sound-process and of the sacred temporal model. Movement I begins with a stretched line of suspended cymbals, which lasts for several bars, then repeats with cymbals again, and then with tam-tam. The pattern goes throughout the part, which also ends with a protracted sound. A protracted sound of the percussion ending Movement III is taken up by flute in the beginning of the final movement, repeated several times, with contrapuntal gestures of cor anglais. The ritualised, active rhythmical dance finalising the entire work, also finishes with a protracted sounding.

The aforementioned strategies and qualities of the work bring deviations from the European text, suggesting a mixed way of musical thinking. *Nox* is an M-text, prominent because of the multiplicity of hidden pre-text included in it, through a previously set-up M-space and the M-space currently being set up (manifested in later works). Bergman has created a collective cultural representation of night. Synthesis is one of his leading compositional strategies. Two fundamentally divergent cultural types, European and non-European, reveal interaction in both text and music, designing a virtual model of cultural dialogue.

The key to the musical solution of *Nox*, as well as to non-European compositions and, in general, to the musical thinking of Bergman, can be found in the concept of the multiculture and the multicultural personality of the author. The re-melting of cultural data and establishing of new connections between elements and principles of European thinking inherent in Bergman as a European on the one hand, and non-European elements and principles acquired in the course of life after studies and experiences with other cultures on the other hand result in the assimilation model of mixtures, on the level of fusion. Therefore, the process of recognition and identification of the individual cultural components in this integrated stylistic complex cannot be performed entirely.

6.5. *Le Voyage: the Multicultural Space, or Journey in Sound*

The dance poem *Le Voyage* is one of Bergman's late works, composed in 1999 after his world tour. Each of its six movements is devoted to a particular culture of the southern hemisphere: *Aboriginal Landscape* (referring to Australia), *Maori Fantasy*, *Polynesian Rhythms*, *Á la Buenos Aires* (exploiting genre of tango), *Samba* (referring to Brazil), and *South African Finale*. It means that, compositionally, every movement belongs to a different cultural reality and altogether they represent remote cultures of the world: each of them represents at least two cultures, combining pre-texts of European music with pre-texts attributed to a local, non-European culture. At the same time, all the fragments share the space of the same work and refer to Bergman's basic generalised M-space, which has been established in his earlier works. This M-text is a very important object of the multicultural space.

Once again, Bergman helps the model reader to determine his locations at the initial stage of the search by using a definite category of topic-markers, which are, for the present instance, the concept of the work communicated by the main title and the titles of every movement. The collection of dances is organised as a complex of contrasted pieces that represents dy-

namical opposition of passivity and activity — typical of Bergman — expressed via meditation or meditateness and contemplative states, on the one hand, and an extraordinary rhythmic activity or energy eruption, on the other hand. Thus, the movements are displayed through the following states of dynamism:

I — Meditation: projection of meditative state and contemplation as a fixed state close to an open form and static composition.

II — Action: active energetic display that can be identified as a big rhythmic and emotional release; an energy eruption.

III — Action: the only pure rhythmic movement, where, thus, energy is represented in its totality.

IV — A meditative type, however, processing a big emotional release, and rhythmically differentiated and emancipated, thanks to the topic involving the genre of tango. Employing both meditateness and emotionality, this movement proceeds like a meditation, or contemplation on tango.

V — Action: a rhythmically active part.

VI — Duality in effect, revealed in the fact that this movement, though rhythmic and active, is not very fast, and even rather slow, but intensive dynamically and introducing active musical motion.

The opposition of passive/active and meditative/eruptive is also approached through an instrumental solution applied in every movement. The total complement includes full orchestra, mezzo-soprano and bass-baritone soloists, and mixed choir¹⁰⁷. However, Bergman exploits some peculiar instruments, which do not belong to the European orchestra and which are used as soloists: didgeridoo, shell trumpet, and bandoneon. Besides the soloists, other non-European instruments are employed, to complete the orchestra with a vast percussion group and to satisfy creation of the efficient rhythmic sections: the group is sufficient even for performing autonomous rhythmic pieces such as the entire third movement, written exclusively for a rhythm section. The percussion consists of woodblock, claves, 2 bird whistles, 2 bull roarers, timbales, snare drum and tenor drum (without snares), temple block, log drum, slit drum, 3 bongos, 3 tom-toms, conga, bombo, flexatone, ratchet, maracas, tambourine, castanets, guiro, reco-reco, chocallo, xylorimba, 2 marimbas, mbira, cabaza, sleighbells, sistrum, tama and djembe. The cultural instruments as soloists as well as the selection of the percussive timbres enlarge the colour and rhythmic capacity of the orchestra.

Timbre activity varies from movement to movement, while the basic contrast of active/ passive finds the following instrumental embodiment:

107 Also solo dancer with castanets and female (Black) and male solo dancers.

I — A small ensemble of didgeridoo and mezzo-soprano and bass-baritone soloists supported with a rhythmic part of cor anglais and woodblock only, provides a contrapuntal texture and a close interaction of timbres.

II — The movement has a rhythmic solution caused by the choir that does not really sing but is instead used in onomatopoeic function (a sort of hissing), the use of woodwind, and the percussion — woodblock, claves, bird whistles and bull roarers (also used within percussion group). This instrumentation is proper to represent the bird-like sounds, i.e. mostly high, whistling and percussive timbres capable of transmitting the bird's onomatopoeic effect.

III — This is a purely instrumental, and moreover, purely percussive movement, where only the percussion instruments are used, while attaining a highly sophisticated rhythmic solution.

IV — The movement has a purely instrumental solution with no voices, and use of bandoneon as a soloist, solo dancer with castanets, and representatives of every orchestral group.

V — Purely instrumental solution in this movement is supplied with full orchestra and brass as soloists.

VI — The movement includes tenor as a soloist, choir, full orchestra with exception of the strings, and dancers.

The dynamics of the dance poem as a whole is crescendoing towards the end: in this sense the instrumentation grows from chamber sets of the first movements to the use of full orchestra. This also must be said of the intensity and activity that involves changes in dynamics and instrumental solutions from one movement to another.

Thus, all middle movements are voiceless (II - V), with the reservation that there is choir in the second movement, but it is not employed in its singing function. As regards the active/passive schemes, there are some issues to be noted. There is no singing or use of melodic instruments in any of the emotional eruptive movements, such as the second, third and fifth. Voices and vocal qualities of instruments are avoided for the benefit of having the extreme expression of rhythms, energy, and eruptive emotions of excitement or even exaltation. For *meditations*, meaning the first, fourth and partly the sixth movements, voices or singing timbres are employed to approach processuality and/or a meditative state. For instance, didgeridoo in the first movement and bandoneon in the fourth are responsible for bringing protracted soundings in and thus, for involving the listener in contemplation, and static states following lasting sound processes.

Every movement is structurally individual and independent in terms of musical material. Now, having a closer look at structures and processes inside movements, let us focus on those issues which represent temporal

conditions and the matters of sound. Being notated graphically, Movement I differs from others visually. In technique, this part bears a strong similarity to the first movement of *Lapponia*, not only because of the graphic solution in notation, but also because of the style of its texture, organisation, vocal improvisation-like style of the soloists, mezzo-soprano, and bass-baritone. There is even the same articulative strategy (bar 3) used previously in vocalisation of the third movement in *Lapponia*: a change of vowels during singing, that helps to shape the sound as a processual one, bringing additional articulation and alteration of sound colours (see Example 27). Its temporal processes also make it identical to the first movement of *Lapponia*: thus, both starting movements function equally as an opening to sacred time, and travelling to sacred time and creation. Therefore, once again, *Lapponia* serves as a point of reference for this M-text. This similarity speaks of the M-space of essential quality, i.e. a universal M-space of the previously formed layer, which is especially clear in this case.

The musical score for Example 67, *Le Voyage*, beginning of Movement I, is presented in two systems. The first system includes parts for Cor Anglais, Mezzo-soprano, Bass-baritone, Wood-block, and Didgeridoo. The second system includes parts for C. Ang., Mezzo-sopr., Bass-barit., Wbl., and Didgeridoo. The Mezzo-soprano line is the focus, showing a graphic solution with a series of notes and rests, and a vocal line with lyrics 'a - o - u - o - a - e' and 'change vowel!'. The Didgeridoo part is marked 'mp p improvvisando' and 'sempre'.

Example 67. *Le Voyage*, beginning of Movement I. Graphic solution and improvisation-like mezzo-soprano line. Articulative strategy (changing vowels) in bar 3. © Fennica Gehrman.

The second notation used in the movement, also resembling the first part of *Lapponia*, deserves special attention. Attending the length of bars in

seconds, we find that the longest bars are concentrated in the beginning of the part, in the end, and in the golden section:

10'' - 15'' - 20'' - 30'' - 10'' - 5'' - 25'' - 10'' - 5'' - 6'' - 10'' - 10'' - 6'' - 5'' - 25'' - 20'' - 25'' - 20'' - 10'' - 12'' - 15'' - 6'' - 10'' - 7'' - 6'' - 15'' - 25'' - 27''.

Those retardations represent strategies of dynamics, and as such, indicate alteration of temporal flow, entering sacred time. The fixed state and protracted soundings of this part (for instance, the didgeridoo part) on their own cause one to experience time as a stretched structure. At the same time, the longest bars in the beginning and in the “middle” of this structure correspond to the developed sections of the vocal “improvisational” line of soloists, in which the sound is evolved as a process.

The graphic notation uncovers traits of the vibrant sound in the vocal parts. Didgeridoo and the vocalists exercise the capability of the sound-process. Curiously, by its resonant capacity, didgeridoo is said to be comparable to Tibetan chanting. The human voice interacts with the didgeridoo, which produces a permanent vibrant heterogeneous basic tone held from the beginning to the end of the movement. This kind of texture with superimposition of the vocal (one- or two-voiced) improvisation developing like a flow of energy on a constant, highly resonant, iridescent fundamental is very notable in Indian ragas, for instance in the ancient style of dhrupad, where the fundamental is held by tanpuras. This two-voice polyphony — counting the basic tone of didgeridoo as one part and an improvisational line of mezzo-soprano above it or bass-baritone above and below it as another part (mezzo-soprano and bass-baritone do not sing simultaneously) — is supported with even rhythms of quavers by woodblock and stretched A-flat notes by cor anglais, mostly not as a counterpoint but in vocal pauses, especially as concerns woodblock (while cor anglais sometimes also interacts with the long notes of the vocal line).

Example 68. *Le Voyage*, Movement I. Bass-baritone solo, didgeridoo and cor anglais.

© Fennica Gehrman.

The primary M-space, as it has been stated, is constantly updated from work to work. Here we find a typical example of it. Besides the basic pre-text of *Lapponia* serving as a universal M-text here and a pre-text of the local Australian identity mixed into this space on a newer level, there is a working principle that may represent ragas and Middle Asian type of gestures (principles of mode development and motions) input into the vocal improvisational-like line of mezzo-soprano, whether they are nomads in the Australian cultural landscape or something else.

Two melodic parts led by a bassoon and a clarinet join each other in a counterpoint in the second movement. It resembles a typical polyphonic two-voice structure. Basically, this movement is constructed through the contrasting sections of the clarinet-bassoon counterpoint and the sections made of very differentiated and emancipated rhythms and timbres of high, whistling and noisy capacities — devoted to imitation of birds, with a great deal of bird whistles and bull roarers, and the woodwinds joining them, with a lot of trilling and glissading sounds. The woodwinds and whistles dominate in this part. The form employs a textural orchestral crescendo towards the end, meaning that in the final imitation section, all instruments taking part in this movement join in the score: the woodwinds, claves, bird whistles and bull roarers, and hissing choir, which has not been used before the end. The textural platform of the movement is a product of the M-space developed before, in *Birds in the Morning*, where this technique of copying birds' behaviours was used strategically.



Example 69. *Le Voyage*, Movement II, beginning. The clarinet-bassoon counterpoint.

© Fennica Gehrman.

Example 70. *Le Voyage*, Movement II. "Whistling" section with birds' imitation.

© Fennica Gehrman.

Example 71. *Le Voyage*, Movement II. "Percussive" hissing choir. © Fennica Gehrman.

The model of this movement is peculiar. It might be considered as a *mosaic* model constructed of entire cultural blocks with European counterpoint sections alternated with *Maori* imitative sections. However, Bergman's sound in the counterpoints deviates from pure European sound as well as in the *Maori* sections, where the the purity of the sound is called into question, because it is at the very least mediated by European instruments. Thus, the part represents the *assimilation* model but forms a tendency towards a *mosaic* model of a second-order.

The third movement goes for an active rhythmic release. As such, not only it is solely performed by the percussion section of orchestra, but also exclusively by non-pitched instruments. The shell trumpet is the only instrument from another complement, and it is used just as a signal, calling to start.

Example 72. *Le Voyage*, Movement III, percussion. © Fennica Gehrman.

Example 73. *Le Voyage*, beginning of Movement III, shell-trumpet. © Fennica Gehrman.

The part may be divided into at least 6 different rhythmic sections set up as blocks involving quite abrupt changes of measure, time and also tempo:

I	II	III	IV	V	VI	
crotchet =120	=152	=180	=120	=138	→	

The experience of outburst representing the primary creative energy is caused by the repetitive rhythmic formulas, ostinatos and regular patterns, made individually by different instruments and often duplicated by two instruments. The splashing articulation manifests the activity of energy, while in ritual music, similarly made patterns of reversible temporal process and its cycling design are motivated by the representation of sacred time and abolishment of historicity and linearity. Here we find a glaring example of the recurring patterns as a design of the sacred time patterns. Such rhythmic figures in their combination (produced as many rhythmic formulas but all of them subjects to repetition), belong to the strategies of reversibility, and recreate dynamics of sacred time, establishing it here and now, changing current physical temporal experience and involving the listener in the experience.

Though the rhythmic design of this part is not expressed in graphic notation, the patterns that it creates — regular formulas of every instrument, multiplied and precisely repeated, suggest notated lines, which look similar to a graphic score. Different lines of this kind put together in a rhythmic counterpoint give a constant texture consisting of several repetitive layers. This process has a dual effect: when constant lines made of repeated rhythmic units become a texture, this texture, through its graphical stable outline, actually serves as a representation of fixed states (although not in the sense of motionless static states) and of open forms with their stretched lines and protracted soundings, that naturally may be continued for any amount of time.

The fourth movement is about concentration on the sound and attentive listening to it. There are rhythms of tango and clear melodic gestures of tango that allow the genre to be easily recognised from the initial sounds. However, what is really expressed in the first turn is not tango but impressions from the passionate dance. The ever-lasting sound of bandoneon anticipating an explosion of emotions, for instance, is one such strategy: a single sound of bandoneon accompanied by a single line of tango rhythms, using variable percussion (maracas, woodblock, temple block, slit drum) provides a section of 41 five-second bars that requires full attention and focus on this sound, which is almost voiceless, latent, like a representation of concealed sound that has to be drawn from and perceived out of silence.



Example 74. *Le Voyage*, Movement IV. Bandoneon and rhythmic line (anticipation).

© Fennica Gehrman.

It resolves into an exaggerated forced sounding of the thick doubled or even multiplied melodic line, glissading and running in parallel chords, that suddenly pounces upon a listener. These strategies introduce sound as a progressive processual unit. There are also metamorphosed strategies of released sound like protracted sounding, glissandi and clustered playing, up to a clustered glissandi, that reflects a multifocal effect. In this movement, sounding — though mediated by displayed sound — reveals sound-process and sound-space. In the contrasting middle section, the tango tune is played by solo violin accompanied only with tango rhythms of castanets played by the dancer.

The musical score is divided into two systems. The first system includes parts for Slit dr., Band, Vns. I, Vns. II, Vlas, and Vc. The second system includes parts for Slit dr., Band, Vns. I, Vns. II, Vlas, Vc., and Db. The score is in 2/4 time and features a tango 'tune'. The first system shows the Slit dr. and Band parts, with the Vns. I, Vns. II, Vlas, and Vc. parts starting with a gliss. sul A and gliss. sul D respectively. The second system shows the Slit dr. and Band parts, with the Vns. I, Vns. II, Vlas, Vc., and Db. parts starting with a gliss. sul A and gliss. sul D respectively. The score is in 2/4 time and features a tango 'tune'.

Example 75. *Le Voyage*, Movement IV. Resolution of anticipation. Multiplied tango “tune”.

© Fennica Gehrman.



Example 76. *Le Voyage*, Movement IV, middle section. © Fennica Gehrman.

Samba, the fifth movement, increases the intensity and tension created by the previous tango, and this is not a mere dance. There are invariable rhythms supported by the percussion ensemble — guiro, reco-reco, maracas, chocallo, tenor drum without snares, and bombo: the rhythmic framework is stably held throughout the movement, mostly by four percussion instruments out of six (they alternate inside the group). Similarly to the tango, the ostinato rhythms present stimulation or designing the patterns of sacred time. What is more interesting is that, because of the fixed patterns that permeate the music of this movement, the samba sound approaches a ritual dance. Besides, since the movement progresses in a general crescendo caused by a growing orchestra, gradual addition of more instruments, and by accelerando achieved through the quickening motion by use of notes of lesser value (passages of semiquavers), it also evidences an alteration of temporal flow, which in tracing, leads to performing transgression of consciousness and reaching the peak of illumination or trance.

There is a counterpoint in *Samba*, built up as an interaction of two blocks. One is a rhythmic block formed by the non-pitched percussion instruments, described above. Another one functions as a melodic line with solo preferences for trumpet(s) and contra-bassoon, and sometimes trombones. This block is more differentiated by inner division of parts that constitute its texture. However, just as in tango, the tune sometimes is multiplied in parallel clusters, and sometimes receives contrapuntal supplement from inside the melodic group. Anyway, the peculiar structure of *Samba*, though notated traditionally, is resolved in a specific graphic design, meaning that the interaction of the two blocks becomes fairly visualised in the score in two layers of almost graphically-looking motions.

In addition to what was said about the dynamic solution in the last movement, it also reveals the tendency to fill the score towards the end. Now it contributes to the dynamic shape of the whole dance poem, enlarging the crescendo effect of the previous parts. The final movement suggests the biggest set of instruments. A big percussion section with specific sounding of mbira and xylorimba brings in a miraculous sound. Most of the movement consists of vocal/percussion interaction, and only in the very last part do the rest of the instruments join as if for a total finale of the poem.

Example 77. *Le Voyage*, Movement V, beginning.
Interaction of the rhythmic framework and melodic line. © Fennica Gehrman.

Example 78. *Le Voyage*, Movement V.
Melodic division: multiplied line and counterpoint. © Fennica Gehrman.

Otherwise, we are presented with a nearly graphic representation of the score: the repetitive rhythmic formulas (or blocks, because they are made by means of different percussion instruments), the rhythmic blocks made by choir, which sometimes sings pitchless, used as another percussion section. These parts are juxtaposed with a “melodic” part of the choir, created mostly of exclamations, glissandi and short vocal gestures. This vocalisation contains references to the spacious sound as the sound-space aspect of released sound.

7 impr. sempre 8 simile simile simile

Xylor.

1

Mar.

2

Mbira

Sistrum

T

Tenor solo
non ritmico, improvvisando

gliss.

Tutti

o a u o a u

Example 79. *Le Voyage*, Movement VI. Vocal-percussion interaction.

© Fennica Gehrman.

Cabaza

Sistrum

Djembe

S

A

T

B

gliss. o u gliss. o u gliss. o u

gliss. o u a u gliss. o u

gliss. o u a u gliss. o u

Example 80. *Le Voyage*, Movement VI. Pitchless and glissanding choir.

© Fennica Gehrman.

The local instruments used in *Le Voyage* as solo timbres mediate sound conditions: they are representatives of a cultural sound and thus can be considered as topic-markers on their own: didgeridoo, shell trumpet, and bandedoneon. A peculiar vibrating oscillating sound of solo didgeridoo starting the ballet sets a tone for the entire first part. It also finds a resonance in human voices introduced later (suddenly a low female timbre, mezzo-soprano and bass- baritone). Human voices in this dance poem serve to create a new sound environment referring to released sound. Employment of the *new* solo

sound timbres and the extensive percussive group — including thirty kinds of instruments — makes an impact on the European sound, and so does a transformation of sound patterns after cultural sound models. The sound is captured with other configurations and refilled with other meaning.

Le Voyage once again demonstrates how the composer exploits his multicultural experience and works with different cultural practices. In terms of an M-text, each of the movements delivers dual identity based on the embodiment of two cultural spaces and on the transmission of their cultural texts: the European one taken as an element of a universal space and composer's *ascribed identity*, and the authentic local one, of which Bergman serves as a translator and interpreter. The multicultural scoring also appears in the involvement of the previously set up M-space. The European pre-text establishes itself through models in recitation, vocal line, partly tonal- or modal-wise organisation, and some textures in instrumental passages, and it also works as ligature and shaping principles. The non-European pre-texts introduce opposite cultural identities involved with working principles, and transferred models, as well as with composing and performing strategies. As it was mentioned, we can also consider the local instruments, which the composer has collected and used, as the bearers of their cultural identities, i.e. units of non-European pre-texts. The work becomes a journey in sound through cultural spaces and through Bergman's individual M- space.

7. THE MULTICULTURAL TEXTS OF ERIK BERGMAN

7.1. *Erik Bergman's Music System as a Cultural Experience*

Synthesising his own fusion-sounding, Erik Bergman intensively attended and tested both contemporary methods of European composition and composing methods and techniques from world cultures. After the receiving stage and accumulation of a certain amount of cultural information, the composer moves to the position of mediation — where he appropriates techniques that respond to and couple with his own artistic intentions — and generation of new texts (the M-texts). Techniques of composition, including cultural ones, for Bergman, are complexes of expressive strategies with a cultural database attached to each of them. They are working tools, appropriated by him and compiled to create his virtual models. The techniques lay an organising structural foundation, and being combined complementarily within a work, they are components of the M-texts, the cultural pre-texts.

Bergman's established style is akin to a quintessence of the technical achievements of the second half of the 20th century. Treating techniques quite freely, Bergman exploits them in various combinations, mixing distant types of them, like sonorism and aleatory with dodecaphony and serialism. The contemporary musical techniques, as European texts, are mixed with, and sometimes absorbed by non-European cultural texts to the point where principles of each become indistinguishable from the other. In his set of modern techniques, sonorism and aleatory take a particular position, and become intermediary links between European avant-garde and non-European traditions because Bergman's creative approach joined these techniques with non-European sound aesthetics.

Compositional techniques, contemporary and cultural, perform structural and signifying functions — shaping composition and, in a sense, working in ways similar to Henze's cyphers, delivering information to the reader. However, they are neither in mosaic relationship like the pre-texts of polystylism, nor even are they connected in superimposition mode: they are in changeable but progressive interaction, increasing from work to work, or from one M-space of universal level to another, and thus, they present the assimilation model, or sometimes the superimposition-to-assimilation model.

Bergman's individual style, as finally formed in 1970s, is an integral combination of constructive and free, ancient and contemporary techniques, as remote from each other as opposite poles by their aesthetics, ideology, and musical systems. In some of them, rationalism is dominant and the role of the logical principle is heightened, while other techniques balance them by their original intuitive approach. However, development and individualisation of

style, was a permanent process relevant for Bergman throughout his entire career. Thus, his M-space was upgrading from work to work on an additive basis, and selected information was filtering through the newly-learned techniques.

Bergman's understanding of music as a part of a cultural system reveals a concept, in which different manifestations of culture are seen as components of integrity and a certain syncretism, i.e. interconnected and complementing one another. The syncretic nature of Bergman's works, displayed by synchronous meaningful channels of composition — musical, textual and visual (represented in graphic notation) may be associated with this cultural concept.

The composer's cultural experience as his individual cultural reality shapes the appearance of his musical system, drawing out the timbral coloristic quality bound to the factor of indeterminacy and improvisational principle, the processual and multiphonic properties of sound, and, as follows from that, the transformed relations between the sounds, breaking from inside the established mechanism of European musical thinking, its structure, and the relationships of its internal elements. Strategies of his virtual models that form a constant part of his M-space, retain relation to cultural pre-texts as universals. The most significant are the strategies (and in general sound approach) revealing the appearance of sacred sound, the strategies representing the sacred temporal model, and strategies of the graphic notation as a visual information channel. The latter is a device closely linked to the revelation of sacred time and sacred sound in Bergman's M-texts.

7.2. *Sacred Sound*

The priority of choral and vocal works written by Bergman and his understanding of human voice as a perfect instrument suggest, above all, that at the core of his musical system lies the original vocal principle. As Konen considers, post-Renaissance European music evolved under the influence of instrumental thinking that deeply affected the formation of the new style, and in addition, a particular set of timbres in the typical European orchestra had a certain impact on it, too (Konen 1997: 451 - 153). On the contrary, considered as a selected timbre in many cultural aesthetics, voice influenced the evaluation of instruments in compliance with their proximity to vocal qualities. Applying the vocal principle with regularity to form the instrumental parts of his compositions, Bergman could recreate sound conditions appropriate to released sound in *Hathor Suite*, *Nox*, or *Bardo Thödol*.

Bergman's particular focus on the human voice, its resonant resources, and sound processes motivate the search for released sound and its factors in his works. One of the most relevant factors drawing attention to released

sound is the processual aspect of the sound. The quality of the sound-in-process is based on understanding of a sound as a heterogeneous substance existing in conditions of micro-development and a state of coming-into-being (formation). Representation of the phase nature of sound comes out of a non-European approach to the sound and emerges from the postulate of the duality of the sound nature (tone and rhythm expressed via vibration). In Bergman's music, the processual aspect is projected on the manner of presenting the sound — sound intonation, or mode of evolving the sound. Micro-development inherent in released sound as a sound type is supplied with non-equal temperament, such as the floating vocal sound in *Bardo Thödol*, where the layered expansion of the basic tone and indistinct intonation in the part of the chanting choir or in similar sound material of the orchestral parts are employed as regular strategies. Bergman's graphic notation is also a representation of released sound.

Multifocality is another noteworthy factor, representing the aspects of released sound, whatever cultural form it takes. It can be represented through a concrete form, such as the Tibetan chanting in *Bardo Thödol*, or the sound of didgeridoo employed in *Le Voyage* (see Examples 7 and 68). It can be an indirect reference, such as the flute cadenza in *Birds in the Morning* with the effect of overblowing resembling technique of playing shakuhachi (see Example 82). Or, it can be expressed via other strategies implying the multiphonic effect.

Relations of the sounds produced as a consequence of the released sound type are regulated by the principle of metrical coordination, native to originally vocal cultures where self-sufficient tones do not have superior or inferior position. As an organising principle, metrical coordination is a solution for music, where timbre and rhythmic aspect are prevailing, harmony appears as a coloristic aspect, and melodic principle may not appear, while structure and musical process as a whole are governed by laws of sonority, not functionality.

While Bergman's works reflect aspects given by released sound, such as processuality and multifocality, his sound model as a hybrid type may be determined as a fluctuation between released sound and displayed sound, going from their contrasting to their convergence. In Movement I of *Le Voyage*, the heterogeneous sound is reproduced in the interaction of didgeridoo and the human voice with the reference to concrete techniques of Tibetan chanting or dhrupad, not to mention the very choral chanting from *Bardo Thödol*. Timbre and performing strategy of the human voice and the specifics of didgeridoo emphasise the effect of released sound aspects. Meanwhile, in Movement I of *Colori ed Improvisazioni*, an orchestral piece, the processuality of the sound runs with a pure orchestral strategy. The orchestra exercises two opposite sound forms: released sound and displayed sound.

In *Aubade*, a 10-minute long early orchestral piece, the majority of compositional space is occupied with an almost visual, linear graphic landscape: with no actual cultural impacts affecting sound or scales, a serial, nearly pointillistic, strategy is applied to represent an impressionistic image of early morning Istanbul, with the fogbound ships sending their signals. The graphic design of the score, clearly visible despite the regular notation, reinforces the sonoristic orchestral approach. A listener experiences long protracted soundings, occurring as different pitches hanging in different voices of the score. They simultaneously reflect aspects of the sound-process and sound-space, presenting many centres at once while metrical coordination relates sounds with no tonal orientation. (See linear graphical landscape in *Aubade* represented via sound process and sound space in Example 38b.)

Although Bergman's *Birds in the Morning* is an avant-garde work and is not directly connected to a non-European culture, the flute technique shares sound of the same origin and background with the example shown from Mevlevi. And even more, almost the same technique as playing shakuhachi is employed here, especially as heard in the opening of Movement II: short solo flute phrasing with a long swinging sound in the end, which is quite similar to the opening of many shakuhachi pieces. Even the very beginning is equal: it is a short ascending motif. In the middle of Movement II in *Birds in the Morning*, the flute plays a complicated virtuosic cadenza mastered with overblowing and flageolets that creates a multiphonic effect.

Fl. Solo

1 9" 2 7" 3 6" 4 8"

semplce ma espressivo

pp

5 10" 6 5" 7 7"

pp *mp* *pp*

8 5" 9 9" 10 5" 11 8"

p *pp* *p* *pp*

12 5" 13 4" 14 5" 15 4" 16 6" 17 7"

p *pp* *ppp*

Example 81. *Birds in the Morning*, Movement II, beginning.
Technique similar to playing shakuhachi. © Fennica Gehrman.

The musical score is divided into three systems. The first system covers measures 24 to 25, with a duration of 14'' for measure 24 and 23'' for measure 25. The second system covers measures 26 to 27, with a duration of 50'' for measure 26 and 9'' for measure 27. The third system covers measures 27 to 28, with a duration of 9'' for measure 27. The Flute Solo part is the primary focus, featuring complex multiphonic textures. Dynamics range from *pp* to *ff*. Articulations include *TR* (trills), *Flz.* (flutes), and *alter nierend* (alternating). The Grand Cello and Contrabass parts provide a harmonic and rhythmic foundation.

Example 82. *Birds in the Morning*, Movement II, middle. Cadenza with multiphonic effect.

© Fennica Gehrman.

The amplitude of sound variation in Bergman's composition is extensive. The two forms as released sound and displayed sound may interact as opposites, especially in works having a sonoristic principle as a compositional basis. Thus, this contradiction between the two kinds of sound is major for the compositional concept of *Borealis*, *Colori ed Improvisazioni* or his *String Quartet*. Also, the status of the sound within a piece can run in-between the two forms without outlining a clear difference or definition referring to released sound or displayed sound. Some of Bergman's peculiar strategies serve to form the appearance of the heterogeneous sound:

- Transition from silence to the sound and from the sound to silence is an implication of the process of the sound release, when concealed sound becomes released sound.
- Change of vowels while singing the same continuous sound — the articulation, which influences the phonic space of the sound, is a trace of the original sound pulsation.

- Switching voices on and off that carry out the same sound in the same vocal or instrumental line non-simultaneously reflects the multifocal effect.

The aspects of released sound have been transferred into this music after the patterns of sound perception in non-European cultures, cultural performing strategies, and composing principles. It occurred owing to the experience of the cultural hearing of Bergman, a composer with a multicultural identity. The sound has received a mixed cultural identification.

7.3. *The Sacred Temporal Model*

There are musical strategies in Bergman's M-texts, representing the sacred temporal model and values of sacred time, the origin of which can be traced to the cultural ritual music related to myth and in trancing practices as a reflection of the proper temporal experience. Strategies of sacred time and released sound are key strategies connecting Bergman's music to non-European pre-texts and, actually, to cultural origins in their archetypal forms. They are compositional elements working at the implicit level and helping to realise these mixtures as fusions. In fact, Bergman used all temporal strategies employed in sacred time modelling in cultural practices, i.e. strategies of continuance, dynamics, reversibility, and temporal flow:

- Static fields of sound as different kinds of static states, open forms, and protracted sounding that represent time as an immobile stretched structure.
- The moments of entering and leaving of mythological time marked with the strategy of retardation.
- The reversible structural proto-model revealed through repetitive patterns or renovation at repetition.
- The vibrational sound flux and aspects of the sound-process and sound-space that form a part of the sacred temporal model.

Bergman's retardation strategies indicate the sacred temporal process. Slowing down of musical events usually signifies key moments of a form: it can mark the beginning and ending of a composition, the golden section (the culmination), or the ending of strophes. The strategy is often supported with long-duration (second notation) bars set in different time measuring. Retardation becomes the basic strategy in the first part of *Lapponia* expressed with the assistance of a graphic score and second notation: it establishes the framing of the part and also indicates the golden section. Retardation has a similar appearance in *Det Sjungande Trädet*, where *Prologue*, *Epilogue*, and the culmination IV scene of act II are the longest scenes of the opera. The strategy reflects entering the mythological time and leaving it. Besides, the frame

gives the opera the cyclic effect of reversibility.

Retardation strategy is often reinforced by accelerating processes, progressing towards a culmination, which often falls at the end of a form — thus the form represents a big crescendo with a retardation in the end. The acceleration can be combined with the ascension of the pitch. Besides, the strategy of retardation itself may meaningfully appear at the ending sections of a form, its parts, or even strophes, which is an effective expression when it occurs in the proper parts (ending sections) of rituals or trancing ceremonies or procedures, where they signify and coincide with the moments of insight or enlightenment. Retardation strategies are often combined with the strategies of continuance and temporal flow since they naturally exploit static forms, stretched periods, fixed states, and prolonged soundings.

The strategies of reversibility are considerably displayed at very different levels of composition, for example, at the level of the form, as an organising structuring principle, or at the level of rhythmic or melodic patterns. The concept of reversibility and the meaning of the cycle behind it has a wide range of representations, such as frame, principle of concentricity, symmetry, circle, etc. The most evident mark of recurrence or reversibility is repetition. In the case of a single repetition of a situation, musical thought or any element of composition, it carries the meaning of a cycle passed and completed. Most notable, however, is the idea of a cycle as the eternal return, represented in the models with multiple repetitions, which preserve the meaning of an endless process. It may appear as a melodic-linear or rhythmic figure of a repetitive pattern.

Graphic notation contains the most evident form of the proto-model because its geometrical patterns combine repetition and regularity in the most visible form: the regular return of the same segments, akin to segments of ornamental graphical design. However, the Tibetan scores *Bardo Thödol* and *Tipitaka-Suite*¹⁰⁸ introduce the proto-model differently. It consists of neither regular graphic representation, nor regular repetitive patterns, but recurrence of (or the return to) the fundamental tone after inflections into the round-the-tone space. After the Tibetan chanting, the event of repetition is suggested as a return of the basic tone, even if out of rhythmical regularity.

However, reversibility may also serve as a device of active energetic eruptive articulation, shaping Bergman's complex ostinato technique. In this case, ostinato patterns, used to progress towards culmination points, as in rituals, are directing the listener towards a trancing state, or altered state of mind. It is often coupled then with the meaning of a ritual dance.

108 *Tipitaka Suite* (1980), op. 93, for baritone and male choir: text from the Buddhist canonical collection *Sutta Nipāta*.

Exploring Bergman's scores, one can find retardation strategies often combined with the strategies of continuance and temporal flow, since they naturally exploit static forms, stretched periods, fixed states, and prolonged soundings. They signify transition into sacred time and back, serving as a vehicle. The formulas of reversibility represent the design of sacred time, the same as the strategies of continuance, and bring the context of projecting sacred time into the present. As a matter of fact, they obtain the meaning of modelling sacred time per se through the fractal resemblance with sacred time patterns. Vibrational sound and its principles connect with the sacred category and signify the creative source — the transcendental — releasing the energy and power of creation.

7.4. Graphic Notation

Bergman's innovations in the system of musical notation reflect the impact of the cultural pitch system and rhythmic patterns, and a loosening of the European music system, owing to his non-European experience. His upgraded version of notation represents expansion of the pitch scale, unconventional methods of sound production, modification of metre and rhythmic design, and timbral characteristics of the soundscape: all transformations that would not fit into the scope of classical European notation, organised in accordance with the musical system of previous centuries. Bergman's notation significantly changed the visual appearance of his scores by making explicit their particular spatial-temporal organisation and by exposing the shaping of open forms and the distortion of some regular compositional progress that concerns nodal points of development.

Bergman's notation partly displays an evident geometrical character, and the composer himself has defined it as a graphic notation. The graphics of his straightened, wavy, and symmetrically curved lines in scores of the 1970s is not only an embodiment of released sound but written signs charged with visual function, and his compositional strategies transfigured into graphical design. However, it was not the visual aesthetics of the score that drove Bergman to make them graphical.

In the context of modified notation, Stockhausen approached the idea of graphical music by suggesting a historically conditioned explanation, in his article on music and graphics. In his opinion, the graphical music by contemporary composers is a chance for independence under circumstances when discrepancy between composers and performers is increasing, as the original idea and its ultimate realisation become infinitely distant from each other. Stockhausen saw a way out of the situation in the division of music into two types — music to listen to, and music to “read” (Kohoutek 1976: 262).

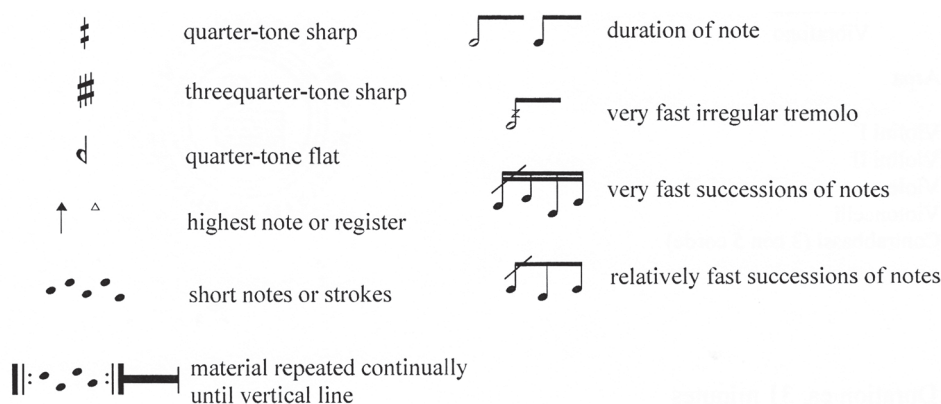
However, Bergman's notation endeavoured to bring the idea and result closer to each other by facilitating the performance of a score.

The notation used by Bergman is by no means an invention: he actually adapted and reorganised a few systems, while adjusting the notation to his needs. Within a composition, his notation reads as heterogeneous because signs belong to different systems, combined in a free manner. There are remnants of the standard European musical notation kept by Bergman as a foundation. For instance, the five-line staff, and the form of note signs themselves, marking pitch position: Bergman applies these signs when he uses the twelve-tone scale, or when he wants detached sounds with a determined pitch. This also concerns signs marking metre, rhythmic patterns, and time-values. However, the time-values are already touched by transformation: their proportions are quite relative, because, when included within second notation, rhythmic groups relate primarily to the duration of a particular segment of the composition (i.e. to a conditional bar), while inside the group, mutual coordination of note-values is freer.

New signs used by Bergman are fairly common in contemporary European notation: even without having a strictly stable form, they are found in recognisable variations. Thus, all sorts of geometric and linear patterns belong to this category of typical new notation signs, as well as signs of quarter-tone raising or deepening. Sharing configuration with identical signs of contemporary notation, these signs in Bergman's system are caused by their being extensions of his sound and temporal strategies. Bergman's updated notation method was accomplished after he had found a proper way of controlling complex rhythmic structures — second notation — avoiding both the periodicity and regularity rooted in the European tradition of division into rational segments — bars with rational, regularly ordered rhythms inside.

At the beginning of his scores, Bergman offers instructions on performing the graphic signs, interpretation of which can be difficult. He also prefaces his scores with commentaries about the content, such as the one introducing *Bardo Thödol*. After devoting a part of his commentary to the disclosure of content, spiritual matters, and peculiarities of performance and musical discourse (some of it cited in the subchapter about *Bardo Thödol*), at the end Bergman goes for the technical issues of notation: "All instruments sound as written with the exception of the xylorimba and double basses which are written at the normal octave transposition. All harmonics sound at written pitch including those of the harp and double basses. The work has an improvisatory character but the improvisation is controlled. Each singer and player should interpret his part according to his own personality and the optic or graphic notation. Signs from the conductor are required wherever a number and/or vertical dashed line appears. The duration in seconds is approximate and

indicates the relative duration of each section. Empty space indicates a pause” (Bergman 2014).



Example 83. *Bardo Thödol*. Graphic symbols in the score. © Fennica Gehrman.

A fundamental property of Bergman’s updated notation is its flexibility and inconstancy. In response to the specific conditions in his compositions, his signs can vary considerably between a more classical European and a more innovative design. Thus, his individual style requires that his notation assumes an alternative form.

The shift from the classical form of notation to the graphic one happened in the 1970s quite noticeably. In the early 1970s, Bergman was still practising conventional musical notation, in which new elements of his future notation system were introduced occasionally, as if being tested. In *Hathor Suite* (1971), only a few new symbols can be found, and only in two out of its five movements (II and IV) with an overall retention of the classical notation. In *Nox*, a year earlier, three movements are notated “by the rules”, and only movement II, the utmost expression of the irrationality, has uncommon notation, which does not cover individual parts, as in *Hathor Suite*, but all parts of the score at the same time. Evidently, Bergman is on his way to solving the problem of a mobile metrical framework in the score, replacing the standard bars, while the problem of designation for non-tempered pitch and relative rhythms has already been solved. Although conventional bars are abandoned in Movement II of *Nox*, it does not cancel a uniform metrical counting owing to the twelve-tone uniform beats of xylophone (conditional quavers), functioning as a metrical structure, designed for the orientation of both conductor and performers. Soon after this, Bergman moved to a more radical form of notation, as in *Bardo Thödol*, where graphic notation was basic, and in *Lapponia*, where graphic notation prevailed. (See the only graphic notation in *Nox*, Movement II in Examples 64a and 64b.)

Fl. Solo

1 8° 2 8° 3 8° 4 7°

p sub. *p* *p*

VI. I

con sord. senza vibr. div., a2 senza vibr.

pp *pp*

Fl. Solo

5 6° 6 6° 7 5° 8 4° 9 4°

p *p* *p* *p* *p*

VI. I div.

con sord. senza vibr.

VI. II div.

pp

Vle. div.

con sord. senza vibr.

pp

Fl. Solo

10 4° 11 6° 12 5° 13 5°

schnelle Doppolzung ohne reale Tongebung

pp *p* *pp* *pp* *pp* *pp*

Ob.

Cl.

Fg.

VI. I

VI. II

Vle.

Vc. div.

con sord. senza vibr.

pp

Example 84. *Birds in the Morning*, Movement I, beginning.
Landscape painting and creation of static state. © Fennica Gehrman.

Bergman's graphic notation helps to form meanings, and keeps some relevant connotations: this is one of the topic channels, suggesting patterns of reading an M-text for a model reader. In particular, this concerns the design of straight and wavy lines. They announce the presence of sonoristic timbre layers, introduce the sound of environment (sounding cosmos), and serve to represent landscape paintings, as in *Birds in the Morning*, where, from the very beginning, the string group of the orchestra creates a layer of twilight colours. This is a background for the entrance of the birds' sounding, but this is also a manifestation of spiritual experience: expression of contemplative moods and meditative states, which are representatives of cultural inspirations for Bergman.

Landscape-drawing and the static states as image types are interrelated, and the graphical patterns typical for them have been observed in his earlier non-European works, in which actual graphic notation has not been started yet. There were numerous tied notes and chords in *Aton*, lasting for several bars each, as well as long trills and tremolos. If Bergman had written *Aton* in a later period, he would have transformed these specific strategies into graphical signs: tied sounds would have become straight lines, while trilling and tremolo figures would have turned into wavy and zigzag lines. (See tied notes and cords in *Aton* as anticipation of later graphic notation in Examples 36, 38a, 40, 41, 42a, 42b and 42c.)

Thus, Bergman establishes his personal correlation between sound and notation, in spite of the correspondence covering the relationship of elements in European music of previous centuries. By bringing alien cultural details into the European music system, Bergman has broken the correspondence between the established European musical language and its proper notation. Classical European notation could not reflect timbral and coloristic aspects — the musical parameters that moved to the foreground in the 20th century and became very important for Bergman.

In search of possibilities for exposure and reflection of timbre, Bergman draws attention away from detailed European notations, and through individual musical graphics, finds a way to "materialise" timbre — an essential feature of his style. Besides, his graphical signs are more capable of capturing aspects of released sound, such as floating tones, processuality, relative rhythmic design, heterogeneity, etc. Bergman's graphical expressivity also aims at solving practical problems, such as, first, representing his experimental sounds discovered by improvisation, and second, reading this music during performance.

A constant aspect of Bergman's compositions is the aleatoric, or improvisation-based factor that causes production of nondetermined or ap-

proximate pitch and rhythmic structures uncommon in European music, but, conversely, being major factors in music of other cultural backgrounds, for instance of Indian or Arabian origin. Bergman also makes extensive use of complex rhythms and multistage rhythmic superimpositions, the origin of which should also be sought outside the European domain. At the same time, the composer, according to his own artistic declaration, neither adopts nor copies any concrete polyrhythm, pitch, or rhythmic formulas, but only follows certain working principles or techniques of non-European musical systems. This associative musical graphics is beneficial to both parties (the composer and performer.) For the composer, it means simplification and speeding-up of the notating process and a more accurate transference of musical information intended for representation, while for a performer, it facilitates perception of scores and, in particular, reading an individual part.

However, Bergman's scores leave room for the creative power and intuition of the performer, as the composer himself revealed when speaking about the improvisational principle in his preface to *Bardo Thödol*. Realisation of notated composition into performance is also a result of his travel experience and exploration of principles and forms of music-making in diverse cultural traditions, leading away from norms of European thinking. Although Bergman controls the performer's production to a large extent, he allows indeterminacy in the details of the production, making his performer finalise the composer's project.

This can be compared to Stockhausen's attempt to enter another cultural system of thinking and to introduce into European professional music the form of intuitive music-making taken from Indian culture. He advanced Western-Eastern cultural dialogue to the next level of communication and information exchange. His M-space is embodied in his so-called meditative, or intuitive music, being produced after the author's directing instructions by specially-trained artists in a state of insight. Here Stockhausen's work as an author is reduced to the role of initiator and coordinator of the performing and creative function of musicians.

Inspired by philosophical ideas and mystical traditions of another cultural reality, Stockhausen created intense M-texts, in which he was applying a music-making concept of one cultural pre-text to the musical system of another cultural pre-text. Although he employs this method of creating intuitive music as a mechanism for capturing a world outlook and a model of thinking, he omits the musical system itself, to which this mechanism is originally applied. In the intuitive music of Stockhausen, the pre-texts of Hindustani culture, apart from the principle of intuitive music-making, includes some specific methods of voicing the sound, such as the vibrating vocal man-

ner of yogis, and some textual features such as inclusion of real mantras (the magic formulas) in the text, for singing. These strategies of performance are coupled with the context of the European musical system.

Bergman does not liberate a performer and a reader from the musical text per se. He does not suggest an alternative for performing, when introducing a work well-thought in composition, with a music text quite fixed: the performers are not entitled to aleatoric indeterminacy with the permutation of blocks inside the structure, practised in some avant-garde music, or with free improvisation. However, the details have some mobility, and are not bound by a strict determination. Bergman's notation is able to reflect this principal vagueness of elements: pitch approximateness and non-differentiation, uncertainty and instability of rhythm, the formal division into bars of different sizes, and the relativity of the inner events inside a bar. During the performing act as a reading of the composer's text, an intuition should come into use — a quality that has long been devalued in Europe, giving way to rationality. The use of intuition is intended by the composer and incorporated into his scores by the graphic notation.

Bergman's travel experience and studies of local cultural practices had an impact upon his methods of musical representation and his realisation of musical sense. Moving towards individualisation of his notation system, Bergman approached the solution of a very complex issue and an unbridgeable gap in mixing European and non-European sounding: the European notation is not adapted to fixing the natural untempered scale (the scale-continuum) and it is incapable of representing the peculiarity of the traditional cultural vocalisations — certain forms of vocalising (for example throat-nasal or overtone singing) — and natural sound events. The most important quality of the alternative graphic notation is its potential universality, corresponding more to the genuine nature of singing and to the natural intonation that have been recognised and accepted by traditional cultures as the natural course of music, and vice versa — neglected in European academic art as intonation errors and incorrectness.

Erik Bergman's musical thinking is related to visual and graphic categories. It appears in substitution of the classical sign system for traditional or modern ones, and in the change of the internal elements within existing systems. The form of notation is defined by the principle of likeness, or analogy — as translation of visual into musical. If neumes and *kryuki* as ancient forms of graphic musical notation were not the first methods of writing music down, they could have been a regular step in the historical evolution and transformation of notation. When restoring the history of notation, its reconsidered genesis may be leading to ancient cultural visual arts as the origin

of the graphic notation (constructed around principle of fractality).

The alternative graphic notation restores the primary syncretism and fractality of elements, going back to the archetypal orientation of ancient art. It establishes a channel of visual communication between the listener-reader, the text, and the source of the signal – a mythological culture, translated by the composer as a mediator. Thus, via graphic notation, a cultural exchange is performed as a dialogue of historical layers of cultures, forming a vertical or diagonal mixture. Bergman's graphic notation reveals the problem of the creation of musical sense at the level of notation, suggesting visual information to the reader.

7.5. *Between Magic Realism and Sound Mysticism*

Erik Bergman's personality and creativity has passed through various cultural models and filters that formed him as a multicultural author. It was a shifting through different cultural realities, in which he acted as a cultural researcher and collector of traditional knowledge, approaching ritual and esoteric cultural sources. He broke boundaries between an observer and participant, having in-cultural experiences and pushing his cultural margins further and further.

The idea of *musical mysticism* or *Magic Realism* would best define Bergman's creative personality, his activities as a multicultural author, and his mythological and mystical approach to sound embodied in music. The "magic" refers to the appearances of the sacred or mystic experience represented in the sound, when it enters into the real — that would read here as contemporary European — and borders with it with no demarcation. Although these definitions have not really been applied to music matters, they match the appearance of some contemporary music. Thus it covers the musical and conceptual experience represented by Olivier Messiaen in his works with a shared cultural background — a composer highly appreciated by Bergman.

While the non-European source of Messiaen was primarily the culture of India, he also took a special interest in some other cultures, closely examining and incorporating into his M-space the cultures of Ancient Greece, Japan, and the tradition of Balinese and Javanese Gamelan. These M-texts are naturally-grown forms of musical mysticism, created as virtual models mixing cultural (religious and mystic) forms. Erik Bergman's M-texts are based on a larger cultural platform, referring to the number of sources reflected in his M-space. Bergman re-establishes relationships among cultures, looking for lost connections among them in order to find the universal (even the universal between the contemporary European and non-European traditional cultures) — the missing element, but without eliminating cultural differences.

The terms musical mysticism and Magic Realism are applied to Bergman for his approach of cognising, comprehending, and reflecting the cultural phenomena representing the sacred and transcendental experience. A curious remark would contribute to this vision of Bergman: for the unusual sound of his works, achieved by sharing non-European music systems with their background in mysticism, phenomenology of myth, and the sacred, and a profound psychological effect it had on the audience, in his own words, cultural listeners referred to him as *Bergman-sorcerer* or *Bergman-shaman*. It involuntarily projects onto him the context of the traditional northern cultures of Finns and Sami, where almost every cultural representative, even in the 19th century, was considered in Europe to be a sorcerer or shaman.

Back to the genealogical tree of multicultural Europe, with its ramification in modernity and the two branches of the M-texts, Bergman's music takes an intermediate position between one branch, where non-European is predominantly involved in technical strategies and the other branch, where the technique and style are regulated by the mental dominant. Bergman's technique results from an astonishingly longstanding communication with extensive parts of the world cultural heritage, accumulation of listening experience, and assimilation and appropriation of techniques. Technically speaking, he does not reproduce the actual pitch or rhythmic patterns existing in cultural models, but he follows only working principles of cultural techniques, intuitively recreating a cultural sound without copying. Besides the technical aspect, Bergman's M-texts link to extramusical cultural extensions, such as conceptual cultural aspects, mythological and other sacred pretexts, and art, as if illustrating his personal position¹⁰⁹.

And thus, Bergman's M-texts balance the two possible authorial approaches: mixtures as a production of technical issues (discourse, articulation, principles, strategies, and analytical involvement into cultural musical systems and their use), and mixtures as a reflection of extra-musical aspects and a spiritual, mystic, religious, and phenomenological background, linked to the appearance of sacred sound and sacred time and experienced as Magic Realism entering the ordinary reality.

Bergman's musical mysticism and Magic Realism as a whole are realised by a set of properties, aspects and devices that define his conceptual background and his technical approach:

1. Mythologic-esoteric foundation behind his creative work. Mythological and in general, spiritual, sources and esoteric systems of knowledge about the reality from which a work has a departure point, create an aesthetic

109 "I was interested in all kinds of the cultural phenomena. They are a part of the entire culture and cannot be detached from it" (Bergman 1999).

and conceptual framework for his compositions.

2. Documentary approach of a cultural religious nature. This documentary background is an essential case. Myth and religious sources lay a programme foundation of Bergman's music (through the sources of texts, titles, ideas or concepts). All mythological or religious events described in myths or teachings in their native cultural environment are considered as actual fact, having taken place in history — which is discussed in detail by Eliade in his research work. Therefore, from the cultural point of view, myths as well as religious texts function as original documents, circulating as sources of information.

3. Syncretic realisation of the concept of creation and — via musical/sound and graphic strategies — of the presence at the moment of creation that affects the psychological level of perception.

4. Crystallisation of a temporal approach, projecting into Bergman's music a mythological model and phenomenological experience of sacred time, and realising a correspondent temporal design with several levels of manifestation:

a) Conceptually, as a philosophical aspect or a background idea expressed in the source text (it may be just a motif, hint, implication, or an intertextual reference leading to an outside text).

b) As a mystical aspect: the perception and reception of time, or inner experience of sacred time. The course of time changes after applying its properties and aspects originally established in the ritual and trancing conditions.

c) As a direct musical/sound aspect: it is realised in the systematic use of the complex of musical and sound strategies regulating the flow of time and its design after strategies of dynamics, continuance, reversibility, and temporal flow:

- Moments of the entering and leaving of sacred time, conveyed through the states of acceleration and deceleration of time by means of retardation.

- Retardation during the culmination, often located at the golden section zone, marking the presence of sacred time and reaching states of illumination during trance and meditation.

- Static states, open forms, and protracted soundings.

- Transformation of the mythological archetype of the reversible time in structural models, localised in compositions as a principle of various melodic-linear figures and rhythmic patterns.

5. Representation of the sound background as the world universe: the soundscape of the macrocosm, or *harmonia mundi*, as an experience of

mystical reunion with the universe, the natural environment and the transcendental.

6. Representation of the conditions and properties of the concealed/released sound, in their processual and multiphonic aspects with the changing range of meanings from an anthropomorphic sound to the sound of the transcendental.

7. Polarisation of the prevailing imagery, emotional configurations, techniques and rhythmic/sound expressions of Bergman's music that splits the appearance of the sacred experience into dynamic and static forms:

- Dynamic embodiment, equal to the ecstatic state, or exaltation: active outburst of the ritual and mystical experiences, and eruption of the emotional potential through strong and even exaggerated release of extreme rhythmic principles, often employing polyrhythms, and sometimes seemingly spontaneous and irrational in their appearance.
- Static embodiment, equal to the state of contemplation, or meditation: strong concentration and meditative or contemplative states as a result of a mystical experience of unity with the universe and the transcendental.

8. Application of specific genres, originally oriented towards the mystical experience of reality in cultures where they are practised:

- Ritual dance or, alternatively, a ritualised dance (the latter, although situated outside of the mythological and ritual context, is still submitted to its musical context, with strategies of ritual and dancing experience applied).
- Prayer or meditation, and also meditative forms.

These strategies determine the general stylistic appearance of Erik Bergman's music and serve as a unifying platform for his musical compositions based on different cultural sources. His composer's career was a creative interaction with cultures, focused on the cultural approach to musical composing and application of distant techniques. As result of this creative research, some of his works date back to particular cultural traditions, while others suggest a general experience of an M-space while not being related to particular cultural topics. Erik Bergman considered cultures, distanced in time and space, to be "a great source of enrichment" for contemporary European music (Bergman 1990: 52).

The originality of Bergman's travel in art presents a spatial aspect: speaking culturally, his artistic search is aimed at all cardinal points and also runs throughout history to the roots of the world — the myth. Many of Bergman's works are connected with religious and mythological sources. Myth

and the sacred knowledge system about the universe stand behind his work as a source database: not only do they inspire Bergman with a concept and text for a composition, but through cultural sources, they impact the composer's musical thinking and his modelling as much as his approach to creativity, performance and sounding.

The myth becomes the centre of musical composition, setting up the ritual environment and introducing a virtual cultural model. Myth and the attributes of mythological thinking and consciousness are a significant part of Bergman's M-space included in the complex of proper representations, such as ritual design, religious texts and modes of their delivery, peculiarity of intonation and vocalisation techniques, use of instruments, concurrency of auditory (textual and actually musical) and visually-graphical channels, specific forms of temporal experience (the sacred temporal model), and, of course, released sound itself, connecting to sacred time.

Throughout the works of Erik Bergman, the pre-text of the ritual complex originating in the cultures of myth, is re-actualised on a new cultural background, causing a cultural diffusion. Conditions of myth and ritual reappear in the virtual model of the cultural dialogue created by the composer. Speaking of the integrity of the myth complex, it is a *re-actualisation*¹¹⁰ of myth on new ground, and all the more so since it involves re-actualisation of the myth's own model of time — sacred time. In this context, Erik Bergman appears himself as an activator and interpreter of a dialogue between cultures of myth and contemporary cultures.

And thus, on the one hand, Bergman's compositions as virtual models refer to myth and ritual as a pre-text, and to the experience of the transcendental inherent in them. On the other hand, the magical experience of his M-texts is realised through relation to myth and ritual, or through the presence of sacred sound and sacred time, connecting to the transcendental. Musical mysticism, as a matter of fact, could be more properly called sound mysticism because the mystical experience is mediated through sacred sound. Magic Realism is introduced through spiritual sources and a series of techniques reflecting trancing, ecstasy, meditation, and contemplative practices. Thinking of myth and ritual as one pre-text, and the European part of the M-texts as another pre-text, the transition between realities as between different pre-texts — magical and physical — passes imperceptibly for the listener, who wanders in these magic woods. In the fusions, the connection of magical and real is tight, and in the realm of myth, magical is a synonym for reality.

110 Eliade's term related to the ritual as an activation of the myth as reality.

CONCLUDING NOTE

Introducing the phenomenon of hybridisation and the impact it had on European music, my intention was to define different perspectives in order to look at the subject of cultural mixtures and to create possibilities for deconstructing a mixture. In the spotlight of the theory are the most complex cases of contemporary mixtures to resolve, speaking of fusions, above all, for which purpose the understanding of mixture is now elevated and applied to the level of sound, its texture and processes per se. Furthermore, the theory is applied to trace the M- texts and their cultural pre-texts in Erik Bergman's music, observing cultural compositional techniques from non-European to European and modern European as creative tools to compose mixtures: the tools that are fluent and flexible in the composer's synthesising mind, looking for conjunctive elements of polarities and confluences of distant realities, which are then paradoxically presented in a novel, coherent way.

So, what is the ultimate message? Evidently and unquestionably, there are M-texts, appearing as a result of mixing processes happening spontaneously or intentionally, as collective or personal creations. Those texts present different cultural identities and refer to different cultural pre-texts as cultural realities that are combined into a new virtual reality, a virtual model of cultural communication. Cultural information in the M-texts becomes mixed. Thus the M-texts preserve cultural information, but the information is transformed when translated from one language to another, and new information is generated from this cultural dialogue.

Definitely but not so obviously, there are authors who stand at the point of creation of the M-texts, and who thus assume and speak from different identities. Authors who introduce their various visions and approaches, and their many facets and voices, which they "try on". Authors whose cultural identity exceeds their native cultures; authors who shift their personalities and constantly change themselves, moving through different points of view and letting cultural texts speak through them. They perform the role of mediators and cultural translators, choosing virtual models of cultural communication out of infinite possibilities. Authors, who, while searching for their individual language and experiencing an urge for changes and continuous move through languages, apply many languages and become translators of cultures, in whose interpretations information is transferred, but also transformed, partly deleted and substituted. They let cultural voices speak through their personalities.

Finally, presumably, there are readers who are supposed to interpret the message of the M-texts and follow those author's identities without assuming the figure of the author to be a single fixed personality. However, on a large scale, there are ingenuous readers, who, due to their cultural perception on the one hand, and general tendency to follow the most convenient inertial thread of reading a text on the other hand, are unaware of what they are dealing with and what they actually receive. They fail to receive an M-text because they fail in description: and they fail in description because they do not possess adequate information and an adequate concept of what they encounter. As readers, we can only acknowledge the infinite possibilities and hypothesise to arrive at the most probable scheme for reading a text.

As complex as it seems, the question of creation and perception becomes even more intricate if one takes into account the difference between an author's intention, the author's actual creation, and the author's interpretation of the creation, which means that what authors intend to create, what they mean, what they finally embody, and how they understand what they embody is by no means one and the same thing.

Going to the core of the issue, there lies the question of composing and decomposing an M-text as a virtual model. In principle, if we know how to create a mixture, we should know how to deconstruct it. Nevertheless, one cannot follow a magic formula when decomposing a mixture, especially when it comes to a fusion, in which initial elements are blended to the point of rendering it impossible to distinguish the initial states. Above all, our perception is subjective and cultural, and our competence is partial; the mixing procedures are complex and the structure of mixtures is composite and multilayered (since everything is already a mixture over centuries), the elements are blended tightly, and the decomposing cannot rely on precise measurements.

Therefore, this project attempted to propose different angles and several tools for reading the M-texts, including the model listener's behaviours to recognise and interpret the M-texts. In order to follow the less evident and transparent cultural threads and demonstrate, among other things, how cultural information became blended on a very fine level, the research considered several relevant issues, such as models of cultural mixtures and their formation at different stages of cultural dialogue; the theory of topics and the mode by which it could function in order to provide a cultural thread; metamorphoses of cultural sound and its types evolved from the forms conceptualised in ancient cultures as sacred sound forms; temporal modelling incorporated into the M-texts and particularly the mythological temporal

model of sacred time and its strategies in a music text; and finally, graphic notation as a form of cultural modelling.

And by the way, in this little closure I have been purposely guiding you, the reader, quite undisguised, through some pre-texts, moving through their languages, translating and paraphrasing them, and above all implying — although in a quite simplified way — that their voices speak through my authorial voice. What I have done was controlling, filtering and transforming information that my M-text transfers.

The figure of the author became multiplied and often appears together with someone else because no one has the right to speak for another...

Italo Calvino

He could not suppress in himself the need to translate, to change one language for another, to change concrete figures for abstract words, and to pass on from the abstract symbols to concrete experiments.

Italo Calvino

... Only someone who can read through the sections of one book in their proper order can create the world anew ... The reader capable of deciphering the hidden meaning of a book from the order of its entries has long since vanished from the face of the earth, for today's reading audience believes that the matter of imagination lies exclusively within the realm of the writer and does not concern them in the least ... This type of reader does not even need a sandglass in the book to remind him when to change his manner of reading: he never changes his manner of reading in any case.

Milorad Pavić

He strummed the strings. The cello vibrated with a four-note chord ... "You hear?" he asked. "Each string contains all the others. But to hear it you have to listen to four different things at once, and we're too lazy to do that ..."

Milorad Pavić

Ultimately the number of expressive possibilities is infinite. Everyone has to make his own choice according to his own inclinations and disposition.

Erik Bergman

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